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The DJ Magazine

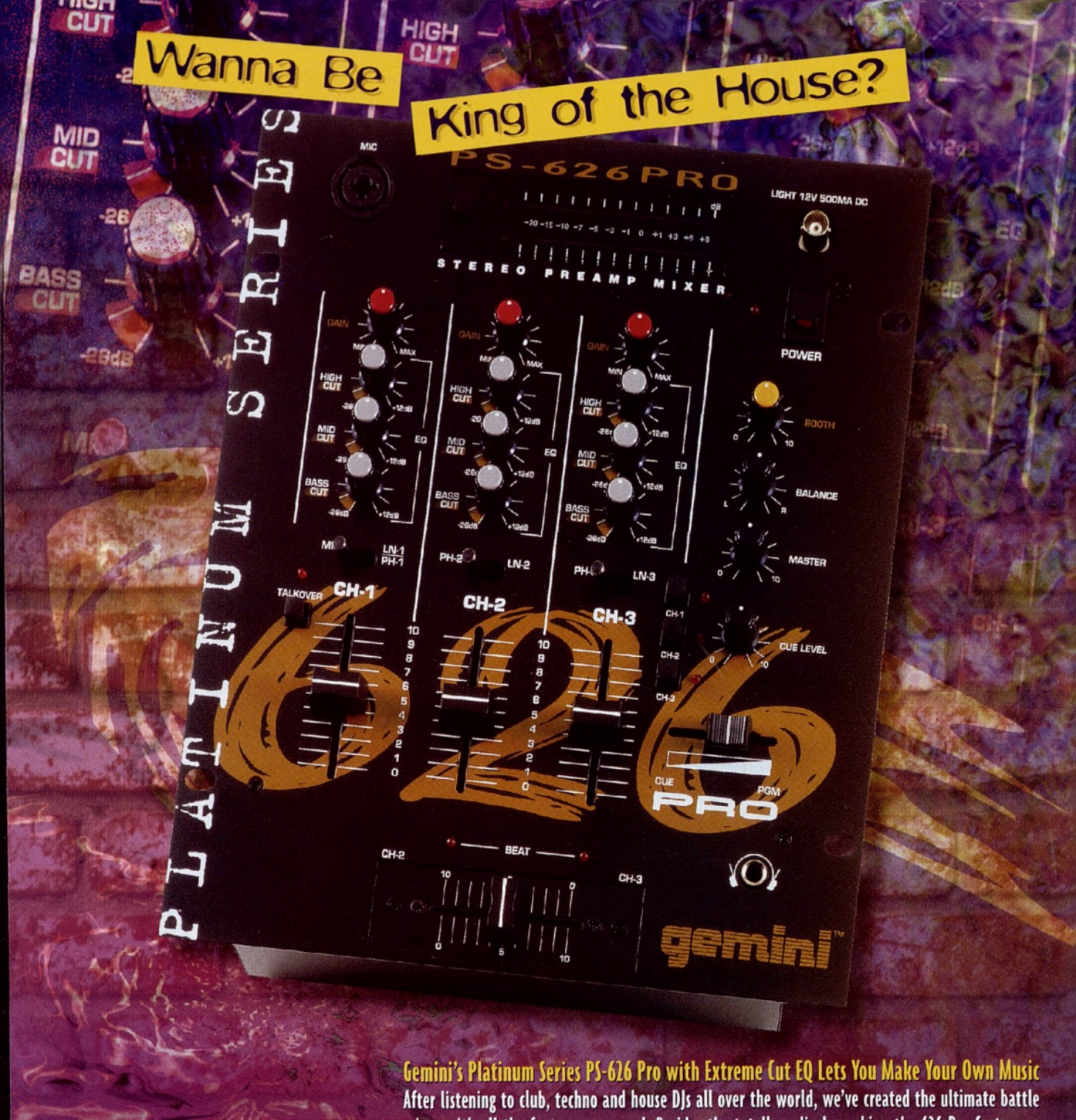


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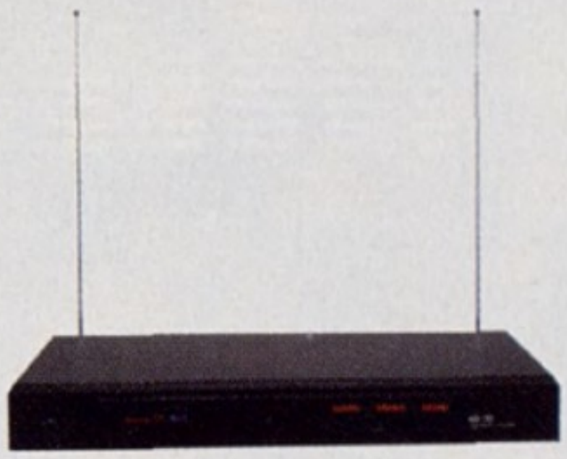
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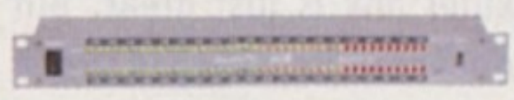


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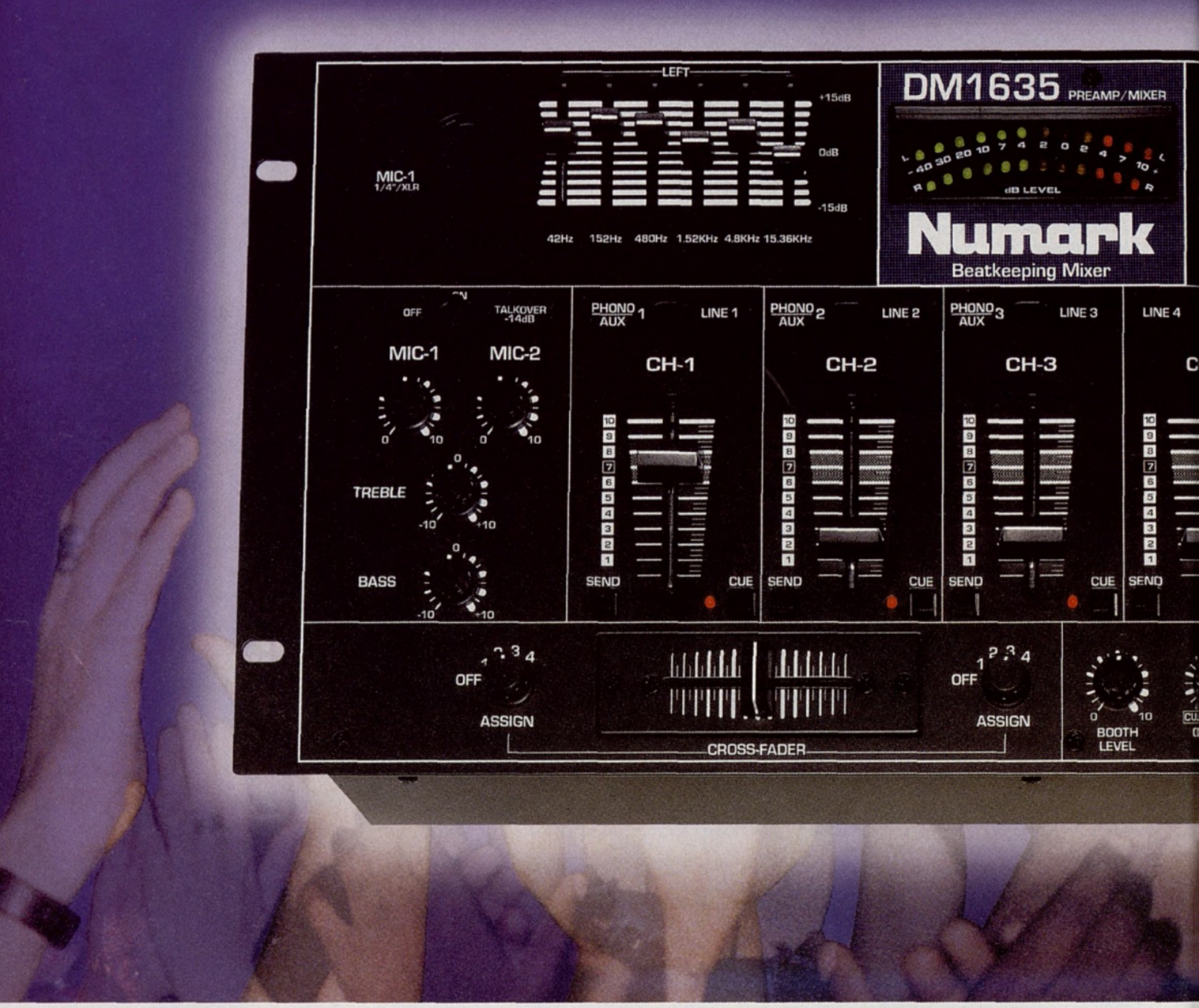
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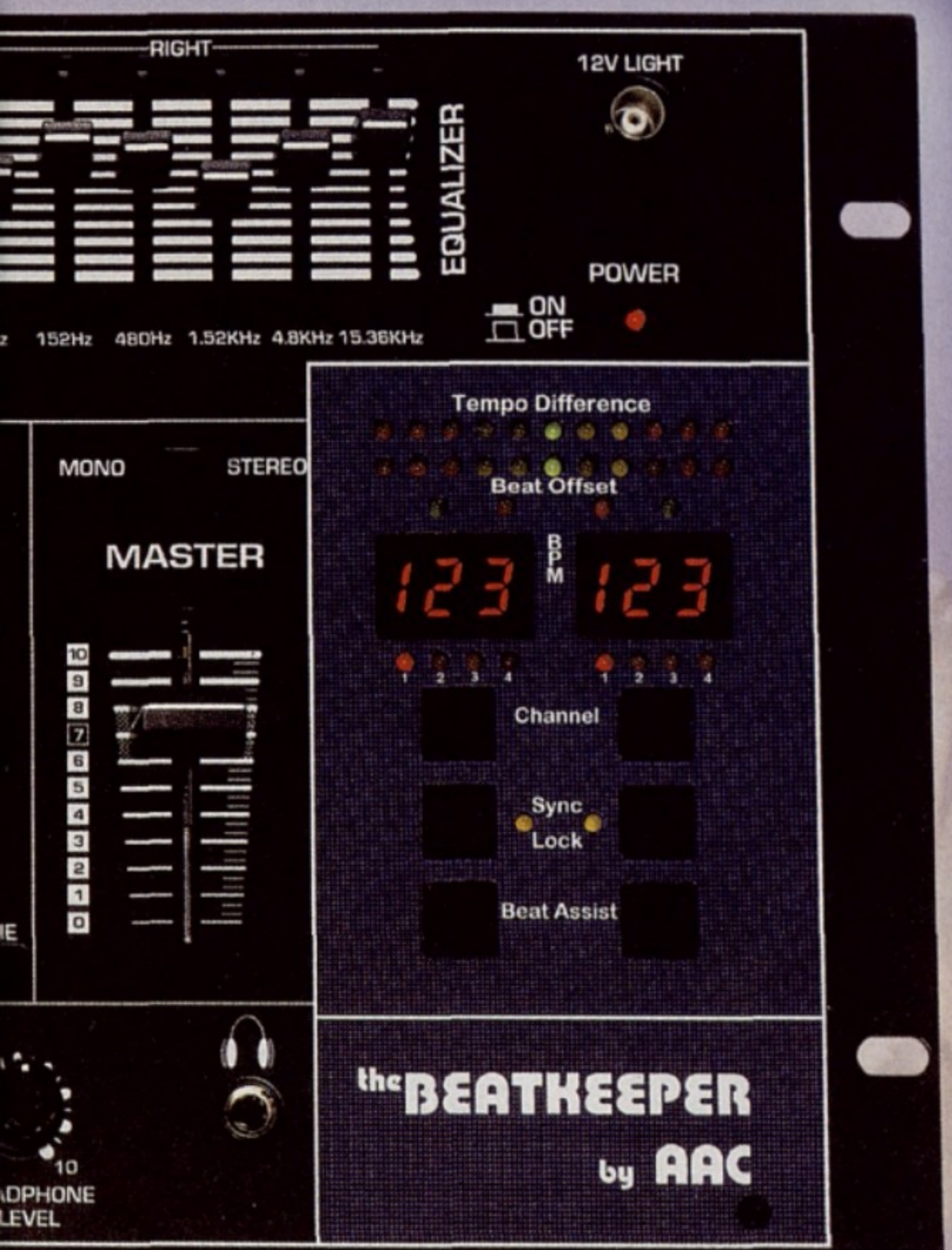
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Mobile BEAT
The DJ Magazine

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Who makes it happen? You do!

Looking back, it's interesting to note that most of our accomplishments have been sparked by reader requests or suggestions. The Mobile Beat Top 200 Survey, for example, was sparked by DJs asking for an annual list of songs that DJs play the most.

Shortly after publishing our first Top 200 list, requests came for a CD set featuring the songs on the list. It took a little time to work that one out, but the "Mobile Beat Top 200 on CD" is now not only a reality, but has grown from 12 to 24 discs. In addition, it has now been supplemented with "Mobile Beat's Best of Dance" set and the brand new "Seasonings" series featuring the all-time great holiday hits.

Next you asked for a trade show where the accent would be on the Mobile Entertainer. That, too, took some doing, but this January will mark the second annual Mobile Beat DJ Show and Conference in Las Vegas (If you haven't registered yet, do so soon. The closer it gets to the dates of the show, the harder it is to make good travel arrangements).

Another idea that came from a reader a while back was to give you all a chance to display to your trucks, vans and trailers used for transporting gear from bash to bash. This year, we received in excess of 100 photos. Picking the best was no easy task, but we think the ones featured in this issue are some real eye-poppers. Thanks to all who sent a photo. We're already collecting photos for next year, so if you have a hot paint job on your DJ truck, van or trailer, snap a photo and get it in.

Next up is our Business Card Contest for the January '98 issue, and the Top 200 issue in February. The survey for the Top 200 is in this issue (p. 91), so fill it out and return it right away (you can also vote at our Web site: www.mobilebeat.com). And remember, if you'd like to be featured in an upcoming ProFile, In Search Of, Off the Road feature, or have a great DJ nightmare story to share, get in touch by phone, fax, snail mail or e-mail. If there's one thing we've learned in the last seven years it's who to listen to... and we listen to you!

Robert A. Lindquist
Editor-In-Chief

Mobile BEAT
The DJ Magazine

OCTOBER/NOVEMBER 1997 - Issue #41

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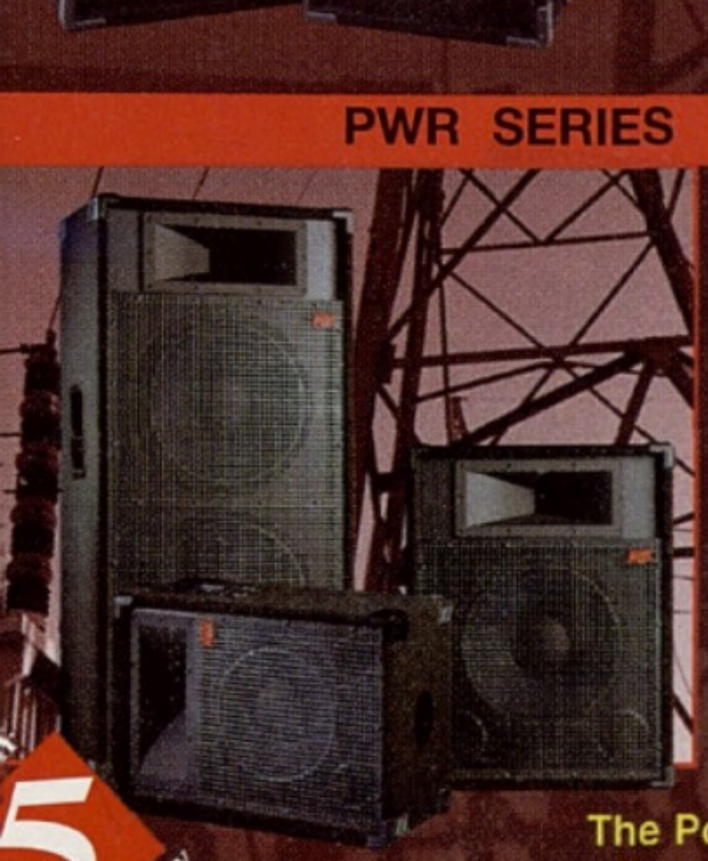
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SKIPPED THE FACTS

Unlike the other trade magazines to which I subscribe, I own every issue of *Mobile Beat* and read it cover to cover immediately upon arrival. Though I'm often frustrated at many of your articles, authors, and even advertisers, this is the first time I'm prompted to write.

I must call Henry Collins to task for a glaring and grievous error regarding his review of the Vestax CDX-25. I quote, "One of the CDX-25's more recent innovations is its floating suspension system." WRONG! This exceptional, yet often overlooked, line of professional CD players has ALWAYS incorporated this stunning and unique system. A feature which, for me, makes this the ONLY choice for the truly professional, Mobile DJ.

I own an original Stanton-Vestax model CD-22 (the CDX-25's earliest predecessor) and, to be fair, prior to purchase, I "put it through its paces" side by side with the "Industry Standard" CD player. In order to cause the industry standard to skip while playing, I had to muster up all the power of my facial muscles and LOOK at it VERY sternly. (OK. so I had to flick it with my finger!) When it finally decided to play again, it was "I don't know where" on that disc.

Then I proceeded to commit what would be, on another human being, felonious assault on the Stanton-Vestax. Within one second (I counted) it returned to playing exactly where it left off; repeating these tests provided uniform results. I must also add that in over five years, my CD-22 has never skipped during a show. I've spoken with other mobiles who consider it some sign of success when their CDs skip (or when they blow a circuit breaker). I find those types of things abhorrently unprofessional.

Lest I sound like a religious zealot (or a Vestax corporation ringer), I, too, wish the CDX-25 had more "bells and whistles" but, until such time as Vestax, or any manufacturer of any piece of equipment decides to really listen to us, and incorporate all the features we need out here in the real world, the CDX-25 is still the best choice for mobile applications.

Patrick A. Walsh, D.Q.Y. DJs
West Islip, N.Y.

WATCH OUT FOR THAT TREEEEE!

Hello. I am trying to get as much information on jungle music as I can, and I was just wondering if your publication has written any articles on Jungle or Drum and Bass. I'd also love to know if you have published any interviews of Jungle DJs or producers.

Dave
chia_mattt@msn.com
www.toptown.com/dorms/chia/

PUSHING FOR LOCAL ASSOCIATIONS

A few months ago I wrote you requesting help in getting the word out about "The Research Triangle Professional Disc Jockey Association." In 1995, several notable entertainers here in central North Carolina united to form the R.T.P.D.J.A., but new memberships were selling slowly. After you published my letter, we enjoyed an immediate positive response and our membership grew 25 percent in just the next month! A testament to the power of the press! Thank you for your support. We hope to double our membership by the end of 1997 and celebrate by having our own awards banquet in early 1998.

That brings me to my reason for writing to you now. The new issue of *Mobile Beat* arrived today. During my initial scan (which I do just before I read cover to cover), I immediately saw another opportunity to tout the virtues of local associations (and possibly get in another plug for The R.T.P.D.J.A.!). The story "Prom Night In Paradise," submitted by DJ B.K. in Miami, Florida is a classic example of how a local DJ Association such as ours can benefit everyone. We make our hotline (919-782-GO-DJ) available to members, nonmembers, and the public. When "DJ B.K." ran into his problem, he (or the students) could have called the local association and an emergency replacement DJ could have been on the scene within 30 to 60 minutes (response time in our area) and the party could have "Raved On" leaving DJ B.K. looking great to the customers and available for another paying engagement on his rescheduled date. This service was supported a number of times by our association this past year.

Other markets considering forming an association might consider some of the benefits The R.T.P.D.J.A. offers its members: a 24-hour hotline (available to nonmembers and the public), networking, free Web page space, buyer discounts on music and equipment, printed support material, affiliation with a professional organization (customers appreciate this), and personal and professional development information, to name just a few.

Kenneth Godwin
Emerald Entertainment & Video
Djkennyg@aol.com or 919.460.8542
R.T.P.D.J.A. president

HERE'S A HOT TIP

For those of you who use the great music of the Big Band era and middle-of-the-road '50s, here's an unsolicited endorsement of an excellent supplier: contact Big Band Record Library, 9288 Kinglet Drive, Los Angeles, California 90069. Phone number is (310) 858-1992, fax (310) 858-1993. They have a fantastic catalog of hard-to-find music.

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ORIGINAL THOUGHT

In his article on Web pages ("Publishing Your Own DJ Web Site," September, 1997), Ryan Burger writes that it "doesn't hurt to 'borrow' certain elements of a design." While Ryan cautions against using copyrighted products, the subject of "borrowing" merits further discussion.

There's no question that we're particularly sensitive to this issue, as we just successfully concluded a very expensive lawsuit against a company 600 miles distant, the owner of which took it upon himself to borrow entire sections of (copyrighted) text from our site. We're currently in the investigative and discovery phases of two additional lawsuits.

Lest we be judged harshly for taking legal action, bear in mind that copyright theft is just that—theft. And it's among the most appalling forms of larceny, borne of greed and ineptitude rather than necessity.

This is seriously adverse to our industry, as we can no longer trade marketing ideas with other DJ companies for fear of jeopardizing exclusive rights to the products we've created.

The Web is a fascinating place, a valuable advertising tool and an outstanding opportunity to showcase creativity. But please, "borrow" with care.

Frank J. Whyte
RadioPro Mobile DeeJays
Myersville, MD.

THE MIDI MYSTERY

Tsk Tsk... The name of the article was "CD vs. MD." The content of the article for the most part was computer based CD vs. audio CD.

I will be the first to admit that all three have their advantages and disadvantages, but please let someone with a long background in MD technology (me) fill in some blanks. I have been using MD since the first recorder was introduced in 1992. I have over 2,000 songs on MD. I average 60 bookings a year as a single operator.

Advantages of the MD:

1. Price. Top of the line Sony MD recorders now sell for less than $300 ($700 less than the first one). Players are available for less than $200. MDs are $20 for three 74-minute blanks. Denon now makes a recorder as well as numerous other manufacturers.

2. Digital Recording. A Sony CD player with digital output ($150) allows you to record digitally with a fiber optic connecting cable ($50). Advantages are sound quality and automatic recording levels. No need to worry about over modulation.

3. Editing. Recorded contents can be moved and erased. Music sync allows you to start recording when the first note of the source material is detected. You can input title, artist, or any other information that you want.

Here in Pittsburgh I network with eight DJs who are carrying MDs as part of their music collection.

DJ Phill
The Sound Connection
Pittsburgh, Pa.

MINIDISC SAGA, PART DEUX

In the July '97 article entitled "CD vs. MD," when explaining the differences between CD and MD, the author, Mark Johnson, wrote:

"The technology doesn't exactly record the complete song as a CD does. It depends on the analog momentum of the music to carry over in your ears and your brain fills in the infinitesimal gap."

While it is true that the minidisc does record differently than the CD, that explanation leaves something to be desired. The minidisc format uses a recording method called ATRAC, which stands for "adaptive transform acoustic coding." This method employs an algorithm that analyzes the signal and records only the information that it deems you can hear. (If you can't hear it, is it really there?) Although the first generation of minidisc recorders which employed version 1.0 of ATRAC did not sound great, the latest versions of ATRAC sound very good. This is not just my opinion, but also that of well respected audio professionals and columnists from other industry publications.

In fact, if a CD is recorded directly from the digital output to the digital input of a Denon minidisc recorder (bypassing analog conversion), the differences are very subtle. I have conducted blind listening tests in a controlled environment with decent monitors. In an A-B comparison test with synchronized playback of the original CD and the copied MD, consistently picking one over the other was a difficult task. There was no way that anyone listening to PA speakers (or headphones, either) in an audience is going to tell the difference!

Denon has been and will continue to be a big supporter of the minidisc format. CD recorders are great for mastering, but for other uses such as live reproduction for broadcasts, theater and, of course, disc jockey work, nothing beats the recordability, durability, portability, instant access and performance of the minidisc!

Chris Ishoy
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LIKE A LEAD BALLOON

In the three years that I have read *Mobile Beat* I have found that most of your articles are very informative and provide great ideas. However, occasionally you get so far off track that I wonder why I bother to subscribe. Your recent article about, "Titanic Parties" was the stupidest and sickest article I have ever read. I notice that the author did not claim any credit for the article. Was the person who wrote this article completely deranged or just completely tasteless?

Why would anyone find humor in or have a desire to celebrate one of the worst disasters in Maritime history? Has the author of this article ever thrown a party? Would someone really tell their guests that some of them are 1st and 2nd class guests who could party upstairs in luxury, while others were "steerage" and would be forced to hang out in the basement with an old speaker, segregated from the 1st class guests?

This sounds like the party from hell that would be thrown only by someone who is looking to alienate all of their guests and gain a few enemies. Anyone who would follow this advice would certainly end up friendless the day after. And any DJ who would offer such a theme would most certainly be categorized as a total asshole!

For a magazine that constantly promotes the virtues of being a PROFESSIONAL DJ you certainly do not support what you're preaching with this type of article.

Chris Cady
All Star Entertainment
S. Lake Tahoe, Calif.

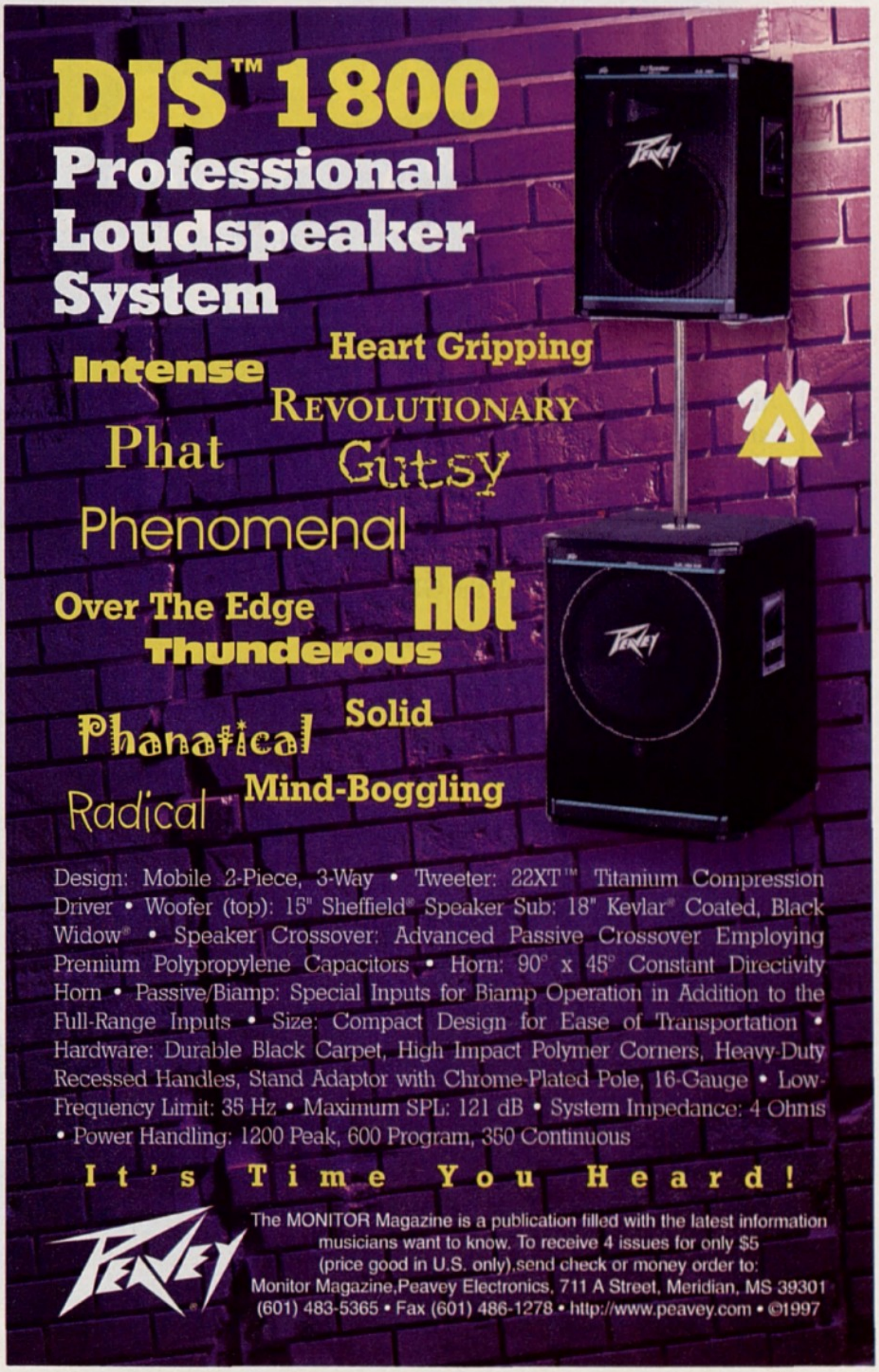
IT'S A WONDERFUL WORLD

I am so excited about what I found on the net the other day. It's a music Web site dedicated strictly for musicians and record companies. I'm becoming a member myself.

It plays music in "real time," meaning that you click and it plays. No downloads to your disk, therefore no waiting. And you can have your own home page with your songs and picture for a very cheap price.

Their address is http://www.internetmusic.net. You can post free classified ads and a free announcement on their bulletin board, and also visit cool sites regarding music. Anyone can have their music played around the world. I'm so excited I had to tell the news to a neighbor. I wish I could do so to every musician and DJ out there. God bless you, and God bless the Internet.

muselovr@earthlink.net





Ghamma-Ramma, Good Times and Summer Fun

IT KEEPS GROWING... AND GROWING...

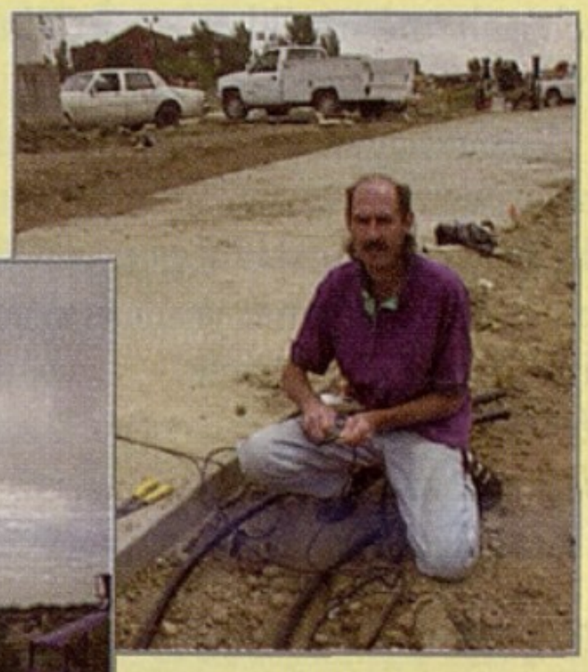
The Greater Houston Area Mobile Music Association has found the best way to promote their organization is with their annual DJ Expo. This year's event was held July 20 at the Humble Civic Center. Over 600 DJs were on hand for a full day of exhibits and interesting, informative seminars. Among the topics discussed were: "The Ethics of the Mobile DJ Business," "The Latin Music Scene" and "DJ Marketing on the Internet." Wrapping up the Expo was a drawing for door prizes which included a Pioneer CDJ-500II CDP (from Century Sales and The Core Store) followed by a DJ Swap Meet. For information on GHAMMA or next year's GHAMMA DJ Expo, call the GHAMMA infoline at 713-861-6460.



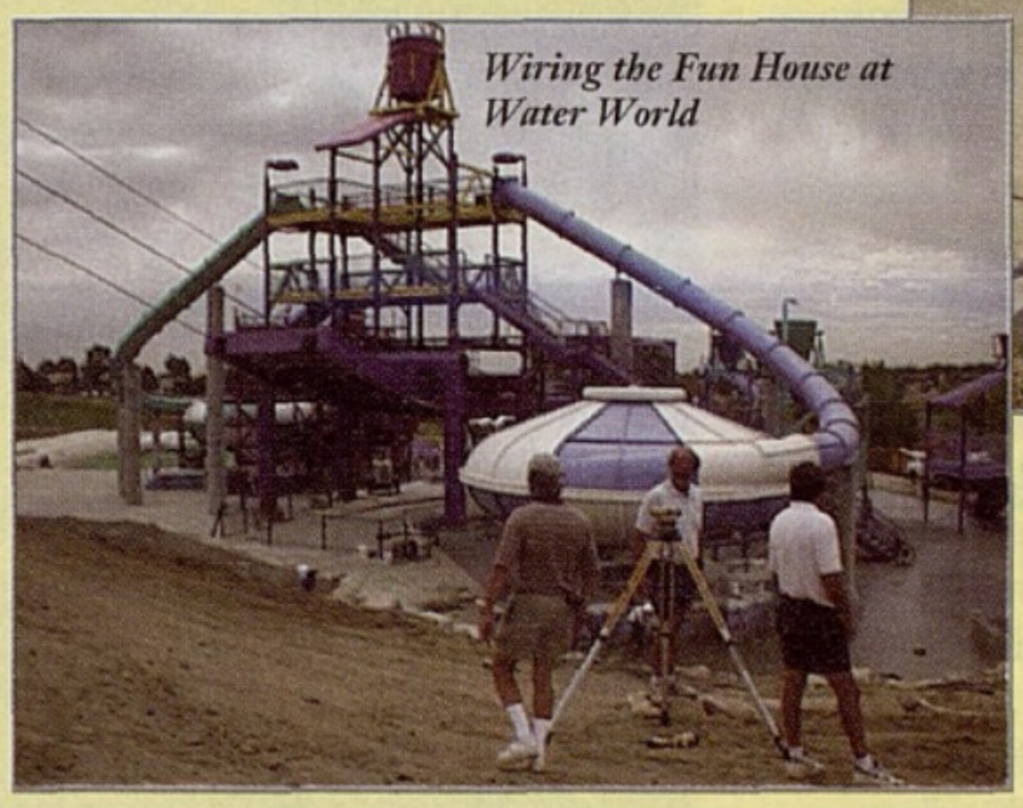
The GHAMMA Board
Front l-r: Cecil Knight: Past President; Jason Lillico: Membership Secretary; Ben Avery: Secretary; Back Row: Larry Fox: Treasurer; Craig Camp: Sergeant At Arms; Jay Fulbright: Vice President; Ed Madonio: President.

SUMMER FUN

The staff at Colorado Sound N' Light had a busy summer updating and upgrading a massive sound system at Water World, outside of Denver, Colo. The project came with a number of challenges, such as constantly repairing audio lines cut by other contractors and installing screens on subwoofers to keep out nesting birds. Over 3,000 feet of 4 conductor shield cable was used for the fun house alone. The project was engineered by Jim Miller.



Splicing wires was a constant chore for CSL Project engineer Jim Miller



Wiring the Fun House at Water World



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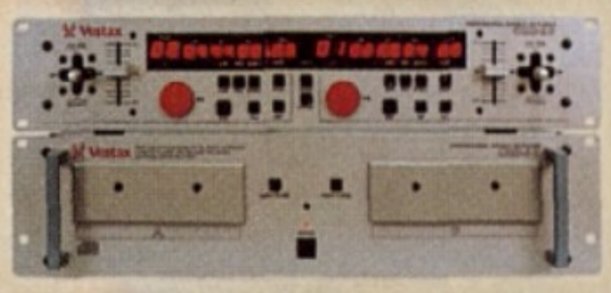
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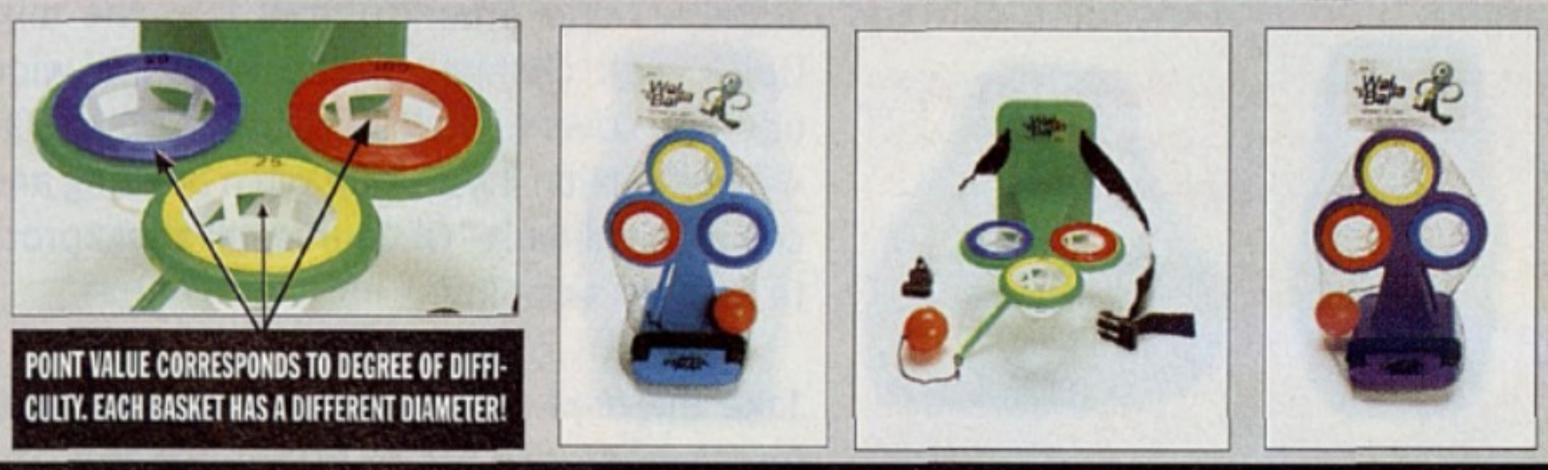


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JUICE

1ST DANCE EXCLUSIVE

Mikki Viereck and Steve Moser, who brought us the Mother/Son dance song, "A Song For My Son," have again combined talents for "Our First Dance." Sung by Gilda Betancourt and Stuart Getz, "Our First Dance" is a lush, romantic ballad much in the style of the theme from the movie *Ice Castles*, or the song "Tonight I Dedicate My Love." The arrangement is smooth and professional. It should be a perfect alternative for clients who want a first dance song that has not been overplayed on the radio or at every other wedding they've been to. At 4:27, the song runs long, but can easily be shortened by cueing past the 27-second fade in the beginning (I wish they hadn't done that). To order, contact New Traditions, 800-447-6647.

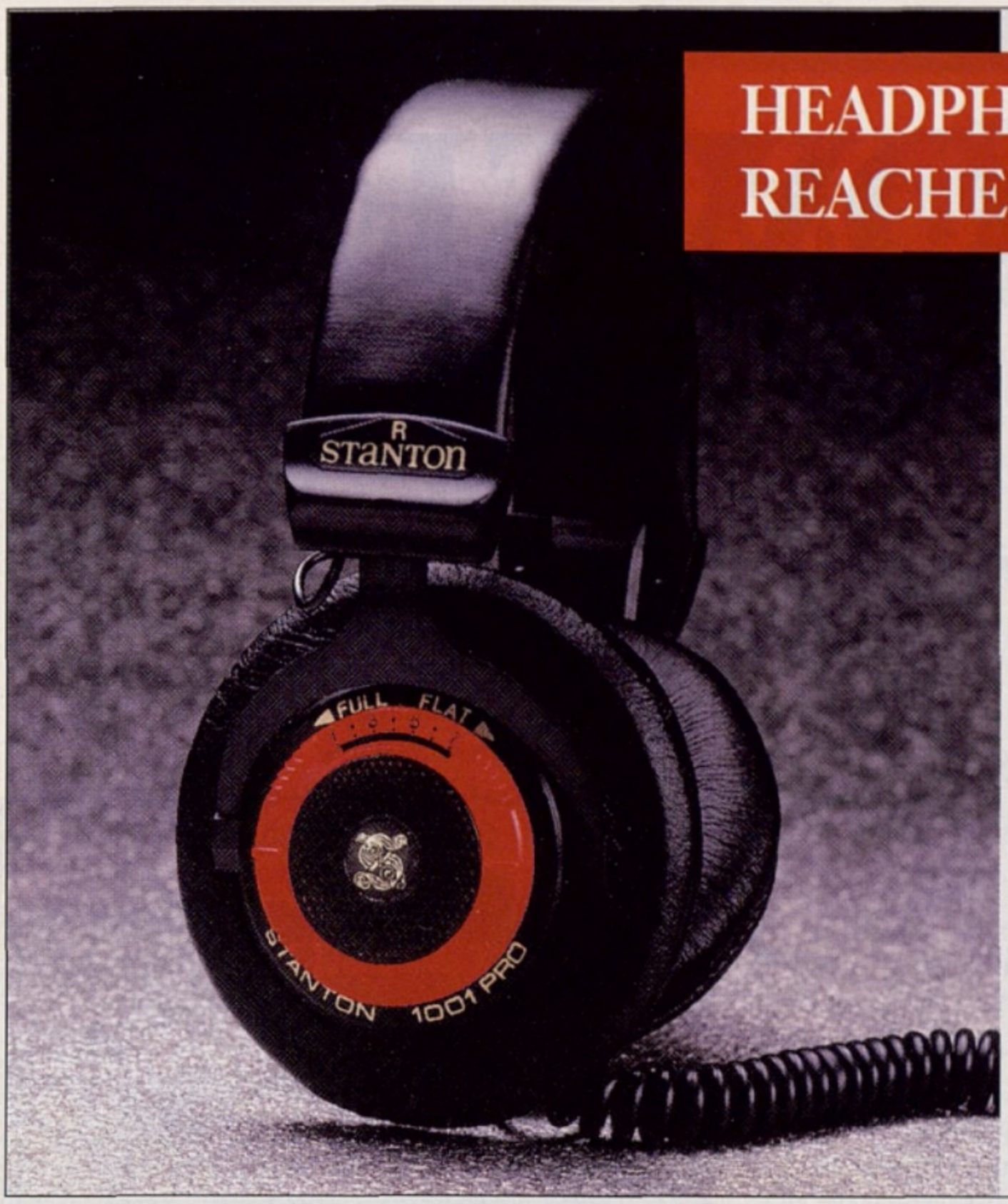

Mikki Viereck

ADJA NAMES LEADERS

With a renewed commitment to building a strong organization for all involved, the membership of the American Disc Jockey Association has elected a new board of directors. Handed the president's gavel is Tony Valentine. Assisting Valentine as vice president is Ed Price. Ken Knotts was elected secretary and John Roberts, treasurer. The official mailing address for the ADJA is P.O. Box 28328 Philadelphia, Pa. 19149-0328. For DJs and KJs who are interested in joining, contact Valentine or Price directly or check out the ADJA Web site at www.ADJA.org.

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BY JAY MAXWELL

HALLOWEEN *Parties*

Warning! This article is not for the faint hearted. It is strictly for DJs who want to lay down a killer groove at their next Monster Bash.

Take a reading on the fun meter at various holiday parties and you will usually chart much higher at Halloween parties compared to other events, like Christmas parties. At a Christmas party, the boss makes the mandatory speech about what a great job everyone did during the year, and next year he expects more great things to happen and… yada yada yada. Santa arrives with gifts, bonuses (if you're lucky) and door prizes, and more yada yada yada. Unfortunately, the yada yada yada takes up so much time that little time remains for dancing.

At a Halloween bash, however, the party begins when the first ghost arrives. It may be a family affair, with kids, teens, and adults (the mummies and deadies). There will probably be games and you'll want to make sure everyone knows where they should go to bob for apples or go fish for prizes. There will likely be a costume contest. You should be prepared to be the MC (but never the judge) for the contest.

Most of the time, there will be a contest for each age group. On the subject of costumes, you should get into the spirit of the night and also wear a costume (Find out before you go if it's a costume party!). Wear a costume that will allow easy movement. Don't wear a mask that will prevent you from speaking clearly. Along with the games and contests, the night will give you a chance to play some great tunes and keep witches, warlocks and creatures from outer space on the dancefloor.

GHOUL AND GROOVY

You want the crowd to howl at the moon, not at you! So here's the music you should play to cast your magical spell. Sometime during the evening, you must play the "Monster Mash" by Bobby "Boris" Pickett and The Crypt-Kickers. You may play the song a couple of times since it is *the* all-time Halloween classic. This song is like a zombie—it refuses to die. It's been on the *Billboard* Top 100 chart three different times. It first hit the top of the chart (number one for two weeks) in 1962. It rose from the dead in 1970 and crept only as high as 91. But in 1973 the song again possessed the airwaves and

TOP 13 CRYPT-KICKING DANCE TUNES

No	Song Title	Artist	Year
1	Monster Mash	Bobby "Boris" Pickett	62
2	Ghostbusters	Ray Parker Jr.	84
3	Thriller	Michael Jackson	84
4	Haunted House	Jumpin' Gene Simmons	64
5	The Time Warp (Rocky Horror)	Damian (SAW remix)	77
6	Bad Moon Rising	CCR	69
7	Addams Groove	Hammer	91
8	Long Cool Woman	Hollies	72
9	Abracadabra	Steve Miller	82
10	Superstition	Stevie Wonder	73
11	Purple People Eater	Sheb Wooley	58
12	Werewolves of London	Warren Zevon	78
13	Martian Hop	Ran-Dells	63

TOP 13 CRYPT-KICKING PARTY SONGS

No	Song Title	Artist	Year
1	Witch Doctor	David Seville	58
2	Black Magic Woman	Santana	70
3	Frankenstein	Edgar Winter Group	73
4	Witchy Woman	Eagles	72
5	Devil Woman	Cliff Richards	76
6	Devil Went Down To Georgia	Charlie Daniels Band	79
7	Spooky	Classics IV	68
8	I Put a Spell on You	CCR	68
9	Legend of Wooley Swamp	Charlie Daniels Band	80
10	A Nightmare on My Street	DJ Jazzy Jeff & The Fresh Prince	88
11	Out of Limits	Markets	64
12	Season of the Witch	Donovan	69
13	Strange Brew	Cream	68

went into the Top 10. One DJ in Transylvania was given a hex by a wart-faced troll because he did not have "Monster Mash" at a Halloween party in 1988. This is the same DJ who later became president of the Milli Vanilli fan club. So be forewarned, or you could suffer a similar fate.

Other tunes that should delight the dark demons include songs from the movies. "Ghostbusters" by Ray Parker Jr. came from the movie of the same name, "Time Warp" was from the cult classic *The Rocky Horror Picture Show*, and "Addams Groove" was the hit from the first *Addams Family* movie. "Werewolves of London" by Warren Zevon, by the way, was not in the movie *Werewolves of London*.

This issue's list includes a lot of songs about monsters, magic, witches, werewolves, spells and superstition. In the spirit of Halloween, we have two Top 13 lists (for those of you who are superstitious, look at it as one top 26 list).

The first list contains dance tunes that most mummies must mash to during the night. Don't play these all at the same time. Try to play one or two every 30 minutes to add the flavor of Halloween to your dance brew. For example, if you are doing a "sock hop" set, then slip in "Haunted House" by Gene Simmons, or the Ran-Dell's one hit wonder "Martian Hop." A Rock 'n' Roll set would be the time to awaken the Hollies' "Long Cool Woman (in a Black Dress)" from her slumber. Also during the rock set, just say the magic word, and Steve Miller's

One DJ in Transylvania was given a hex by a wart-faced troll because he did not have "Monster Mash" at a Halloween party in 1988. This is the same DJ who later became president of the Milli Vanilli fan club. So be forewarned, or you could suffer a similar fate.

"Abracadabra" will make even a Frankenstein into a "twinkle-toed" Fred Astaire. Werewolves (not necessarily from London) get their hair raised by prancing to "Bad Moon Rising." This CCR classic could be mixed in during "Bad, Bad Leroy Brown" by Jim Croce and "Bad To The Bone" by George Thorogood. These three "bad" hits together would be a good mix.

QUIZZ

To ensure that you are fully prepared to cast a spell of fun at your next Halloween Hop, here's a small quiz to determine your "fear factor." If you are unfazed by any of the following situations, and actually select the correct answer, you may consider yourself officially certified to DJ in dark, dank dungeons, creepy, crumbling crypts, and even for sweet sixteens. Ghoul luck!

Whitch of the following events is the scariest?

A. Milli Vanilli reunites and announces a tour of the U.S. starting in your home town. Your significant other surprises you with front row tickets.

B. The Internal Revenue Service calls to tell you they will be doing a full audit on your tax returns for last year. This is the return where you claimed your German Shepherd's 10 puppies as dependents.

C. You are forced to listen to "Old Time Rock & Roll" and "The Macarena" over and over through headphones during a root canal. Prior to the start of the procedure, the dentist shows up and, giggling, explains he's fresh out of nitrous oxide.

D. You show up at a Halloween party without any of the songs on this year's list.

The second is a list is scary classics that are great to play at a party when people are just arriving and you don't yet have a critical mass to start the dance. These songs are also great to play during games or the costume contest. Other songs you could play that are not on either list are songs from some TV thrillers like the theme from "Alfred Hitchcock Presents," the original theme from the "Addams Family," the theme from "The Twilight Zone," and "The Munsters." Other classic music that will send chills up any skeleton's spine are the theme from *Jaws* and "Toccata and Fugue in D Minor," the song in almost every 1930s horror movie.

Remember that a Halloween party is like any other party when it comes to having the right mix. You want to play the music that your ghosts and goblins want to hear. It's important to have enough of the Halloween standards to add pizzazz to the event, but don't kill them with too many spooky tunes at one time. Halloween is a fun time for all. And the answer to our quiz? The scariest thing a DJ will ever encounter is forgetting to bring to a Halloween party the songs on the two top 13 music lists. When the guests realize the error, it will be like *The Night of the Living Dead*. Now go do that voodoo that you do so well!

Jay Maxwell owns and operates Jay Maxwell's Music By Request in Charleston, South Carolina.

Cha Cha Cha

BY "HILLBILLY" RICK

As we continue this series of breathtaking articles focusing on what steps go with what songs, I'm proud to announce that it's cha cha time and "Neon Moon" by Brooks & Dunn wins a hardy Hillbilly salute as the country cha cha song of the decade.

In simple terms, the cha cha rhythm for fun country social dancers is counted 1, 2, 3 and 4, 5, 6, 7 and 8. Just as you would say "cha, cha, cha, cha, cha." The accents would be on the first beat and the fifth beat. A normal spot to start the dance would be after 5, 6, 7 and 8. Some good songs to practice this rhythm with are: "Darlene" by T. Graham Brown or "The Gulf of Mexico" by Clint Black.

Most of the time the dancers are alternating foot movement. Thus the first set of steps might be: step left, right, left-right-left, followed by right, left, right-left-right. Depending on the dance, the couple's footwork can be the same or opposite if facing each other.

"The Stationary," "Montgomery County," "Cowboy," "El Paso" and "Traveling cha cha's" are some of the most popular cha cha partner dances. While in ballroom dancing the dancers move their hips more and pick up their feet, in country social dancing, most dancers don't care if they pick up their feet or not. Cowboy boots were not made for ballroom dancing, even thought they are now making ballroom dance boots to look like cowboy boots.

BEATS PER MINUTE

Cha cha's are danced from between 90 to 130 beats per minute. Watch your crowd. The older partner dancers will appreciate a cha cha in the 95 to 110 beats per minute range. A younger crowd might like 110 to 125 beats per minute or maybe a little faster.

I like to play a cha cha in a set just prior to a waltz. It helps bring the tempo of my dancers down gradually. I also try to work it into a set of partner dances. For example, I might go from two steps, to sweetheart schottisches, to side kick, wooden nickel, shadow, etc. then go to a cha cha prior to the waltz. Then if I want to play a slow song I might sneak one in right after the waltz.

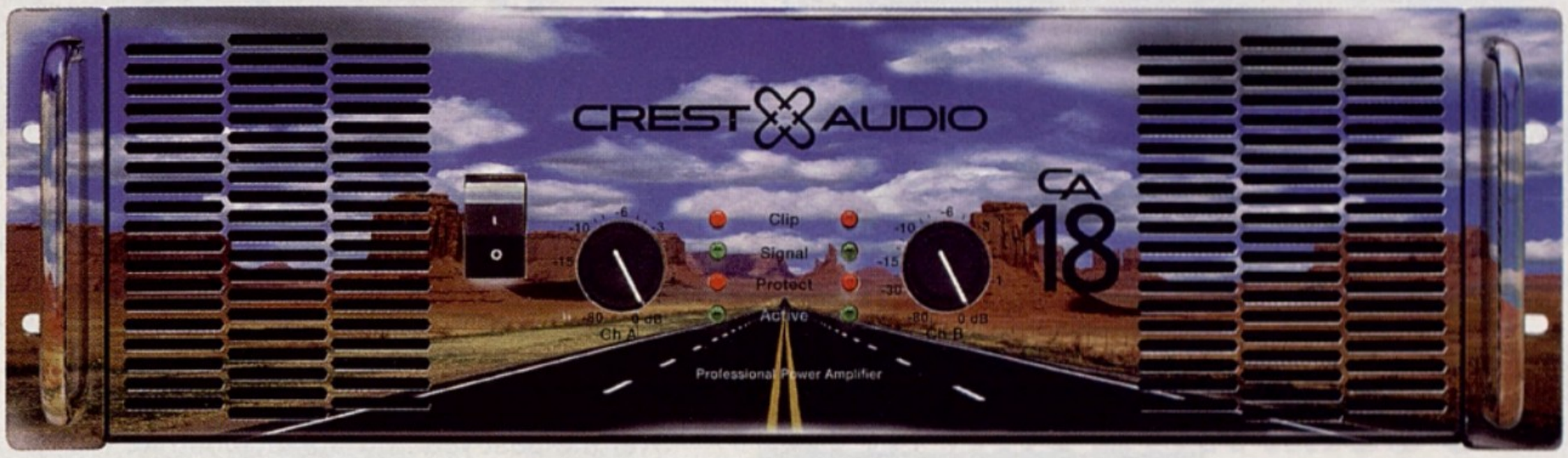
Rodney Crowell is one of my favorite artists for cha cha's. You can normally find his older albums in the close-out bins at the superstores. The Mavericks and Bellamy Brothers are some other groups with lots of cha cha's.

As always, if I can help you in any way, please let me know. "Hillbilly" Rick, R 2 Box 150 A, Haubstadt, IN 47639; tel: 812-867-3401; fax: 812-867-1082; e-mail: billbillyr@aol.com

"HILLBILLY" RICK'S FAVORITE CHA CHA'S

BPM	Song Title	Artist
86	I Buy Her Roses	Sammy Kershaw
88	Volcano	Jimmy Buffett
96	My Love	Little Texas
98	You Can't Give Up On Love	Alan Jackson
101	Laredo Rose	Texas Tornado
102	Boomerang Love	Jimmy Buffett
103	Neon Moon	Brooks & Dunn
104	What Kind Of Love	Rodney Crowell
104	Easy Come Easy Go	George Strait
104	Zydeco Lady	Jimmy Raven
105	Tropical Depression	Alan Jackson
106	Gulf Of Mexico	Clint Black
107	Boardwalk Angel	Billy Joe Royal
108	Let Your Love Flow	Bellamy Brothers
108	Cross My Broken Heart	Patty Loveless
110	Blue Angel	Aaron Tippin
112	One Night At A Time	George Strait
112	Check Yes Or No	George Strait
112	It's You Again	Exile
112	Baby's Got Her Blue Jeans On	Mel McDaniels
114	Dark Horse	Mila Mason
114	Mexican Minute	Brooks & Dunn
116	What A Cryin Shame	Mavericks
116	Darlene	T Graham Brown
118	If I Said You Had A Beautiful Body	Bellamy Brothers
118	Third Rate Romance	Sammy Kershaw
118	Bayou Boys	Eddy Raven
120	She's Taken A Shine	John Berry
124	Rock n Roll Angel	Kentucky Headhunters
126	Kiss The Girl	Little Texas
127	My Maria	Brooks & Dunn

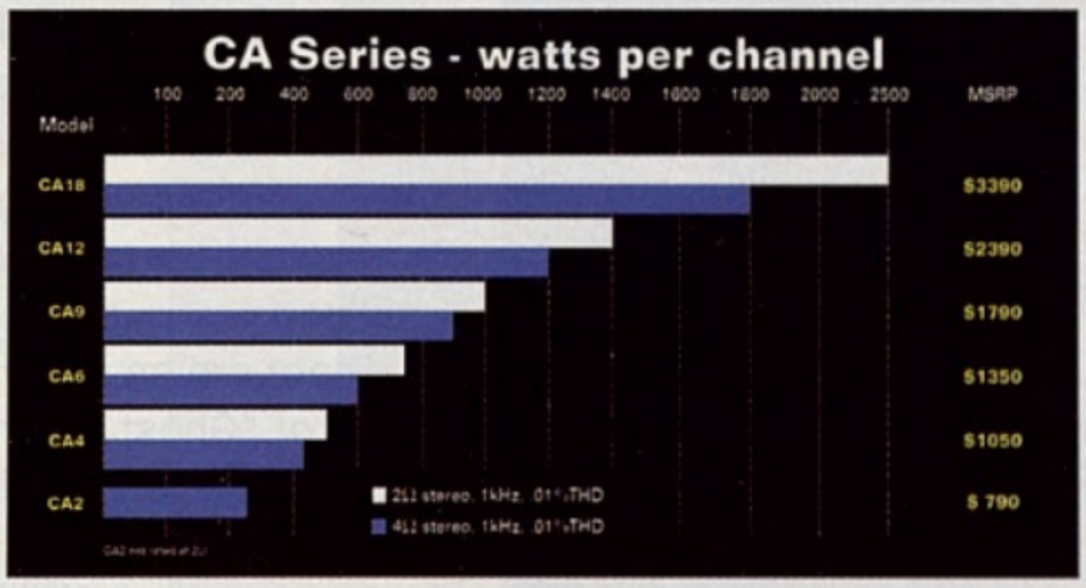
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Yippy-I-Aayyyy... Yippy-I-Ooohhhhh... Grab your partner... let's go!



Ghost Riders In The Sky Goes Techno Country!

We, as DJs, are always looking for that special new song that hasn't been played to death. We want a song with a special beat that ignites the dance crowd. Well, on a recent trip to Australia, I heard a song that got my feet really hoppin'. A country song with a country techno beat, much like "Cotton Eyed Joe" by Rednex. It's a remake of "Ghost Riders in the Sky!" done by an Aussie group called Tornado.

Over the past year, my appreciation for the Tornado's music sent me on a mission to get their music in to the United States. I introduced it to many record labels without any success. Yet, whenever I play the song, the dancers go crazy. Other DJs beg me for a copy or ask when and where can they get it.

Knowing how good this song is... and how much DJs want it, I have decided that the best way to get it to all of you is to offer it myself. I edited a couple of the mixes and am getting the single pressed for release to dance clubs this fall, followed by a release to radio stations in January. An album loaded with great dance songs will be available next spring.

There are several line dances to go with different mixes of "Ghost Riders." You can pick the skill level of the dance you want to teach in your club.

To order a copy of "Ghost Riders In The Sky!" by Tornado, contact "Hillbilly" Rick at: R 2 Box 150 A, Haubstadt, IN 47639. Or call 812-867-3401, fax 812-867-1082, e-mail: HillbillyR@aol.com. The cost is $8 per single (CD only) plus $2 for shipping. You can pay by MasterCard or Visa or send a check or money order. If you are not satisfied with the single, send it back for a full refund.

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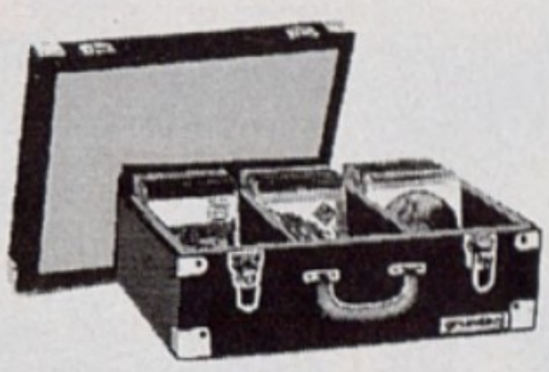
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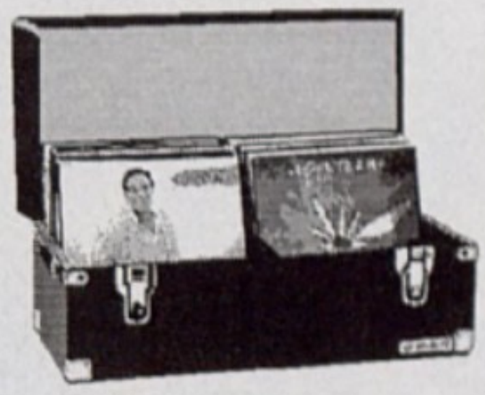
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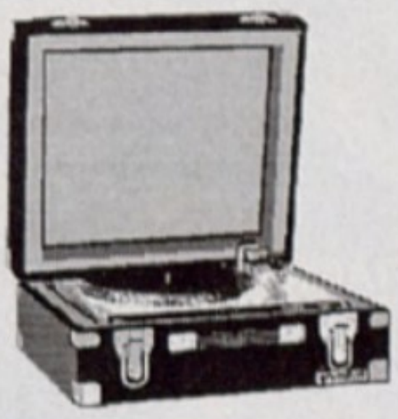
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Grey Carpet Covered
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Grey Carpet Covered
Single Turntable Case:

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Shipping & handling: 5% of order total, minimum of $5.00. Offer subject to sales tax in NY & NJ. Offer limited to continental US. Additional shipping charges to AK, HI, PR & other countries, call for details. No money oreder accepted. Prices subject to change after 11/31/97.

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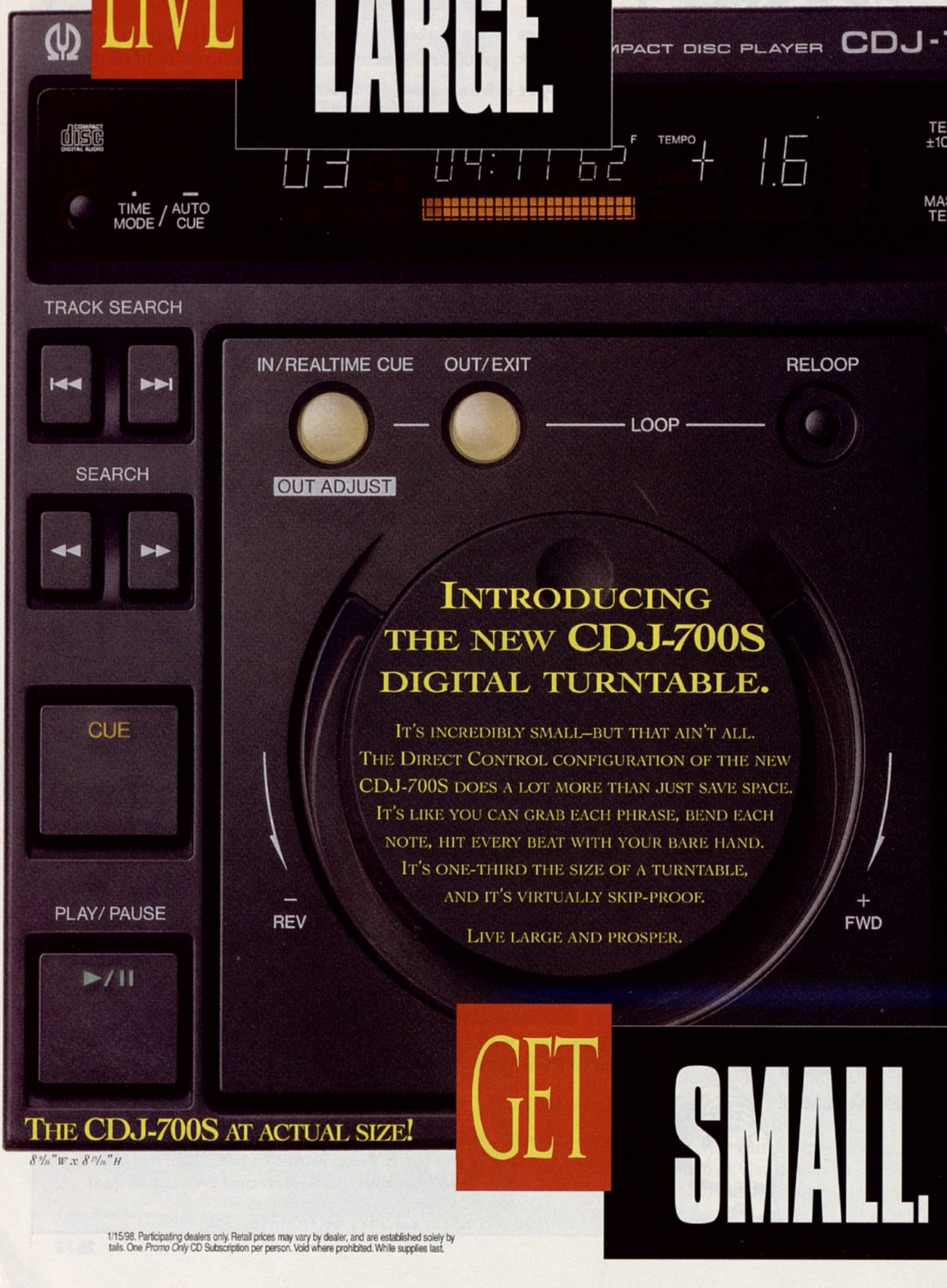
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The CDJ-700S includes the features of the CDJ-500II– and more:

Ultra-compact design with Direct Control layout offers even faster jog response, and an incredibly small foot-print- about one-third the size of a turntable!

Headphone output with volume control.



CDJ-300 CD Player

- Master Tempo Control: +/-10%
- Auto Cue / Manual Cue
- Cue Point Correction and Pitch Bend



CDJ-500II CD Player

- Long Loop: .013 seconds to 10 minutes
- Master Tempo Control: +/-10%
- Real Time Cue and Real Time Loop In/Out
- Reloop: Return to the previous loop phrase
- Auto Cue / Manual Cue
- Cue Point Correction and Pitch Bend

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The oil-damper system isolates the CD and laser head from shock, making the CDJ-700S virtually skip-free.

Master tempo pitch control, with +/-16%, switchable to +/-10%.



DJM-300 Two Channel Mixer

- Auto BPM Counter
- Two Channels with Three Band EQ: -26dB
- Fader Start Play/ Fader Back Cue Play & Scratching Effect (with Pioneer CDJ series only)
- Headphone Auditioning: Selectable monitor
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- Four Channels with Three Band EQ: -20dB
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- Inputs: 4 Line, 3 Phono, 2 Mic
- Pitch Shifter



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The CDJ-700S fits most mobile rack systems. Pioneer also offers a complete line of Pro DJ Equipment, including the new SE-DJ5000 Pro DJ Headphones shown here.

BY ROBERT POPYK

Turning Clients Into Torchbearers

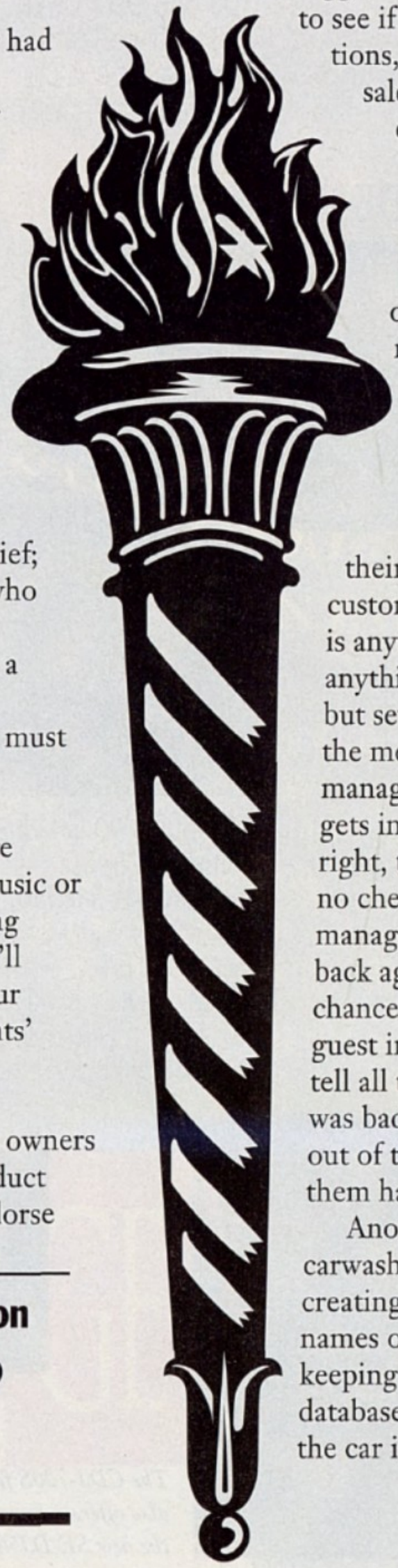
MAKING WORD-OF-MOUTH ADVERTISING YOUR BEST PROMOTIONAL ASSET.

Wouldn't it be great if every client you ever had told 10 more people to hire you as well? What if every person who left one of your gigs raved so much about your selection, personality, and talent that they turned into evangelists for your business? Think it's impossible? While you're thinking about that, consider the people who wear the Nike "swoosh" symbol on their hats and shirts, the multilevel marketing participants who preach the benefits and rewards of coming on board, and the Harley-Davidson fanatics who tattoo the name of their favorite bike on their arms, chest and other extremities.

These people aren't just customers who have an interest in a product or store. These people have a belief; and one person with a belief is equal to a force of 99 who have an interest. Have you ever run into a devoted Macintosh user and asked why they prefer a Mac over a PC? These devoted followers have a passion for the product; signifying the companies they are devoted to must be doing something right.

To turn your clients into torchbearers for your DJ service, you first must have something for them to rave about. Creating a "great, best-there-is" selection of music or "out-of-the-ordinary" service is the first step to turning clients into evangelists for you and your business. You'll never get clients to talk about how much they love your service unless you have an understanding of your clients' needs.

Have you ever seen the commercials for Troy-Bilt rototillers and grass cutters on TV? Troy-Bilt recruits owners of their machines to help sell their products. The product owners don't actually "sell" the products, but they endorse them if a potential customer calls. And Troy-Bilt suggests that prospects call these people to see if they're happy, to answer questions, and for advice. These volunteer salespeople are part of the company's "Good Neighbor" program. Troy-Bilt recruits them at the time of purchase by offering them a discount or free attachment. Troy-Bilt owners are evangelists about their machines and like to spread the good news. These torchbearers support the company by providing credible information to potential customers.



Applebee's restaurants train their servers to continually ask customers if everything is OK; if there is anything else they can do; if there is anything else they need—not just once, but several times during the course of the meal. If there is a problem, the manager comes out, apologizes, and gets involved. If everything is not quite right, they make it right, and there is no check. The meal is free. The manager asks the customer to come back again and give them another chance. They turn an unhappy dinner guest into a torchbearer by having them tell all their friends not that the meal was bad, but how the employees went out of their way to rectify it, to make them happy.

Another good example is a local carwash I know of that has a neat way of creating torchbearers. They know the names of all their regular customers by keeping the information on a computer database according to license number. As the car is pulling up, they run the license

These people have a belief; and one person with a belief is equal to a force of 99 who have an interest. These people have a passion for the product.

DO YOU HAVE PEOPLE SINGING YOUR PRAISES?

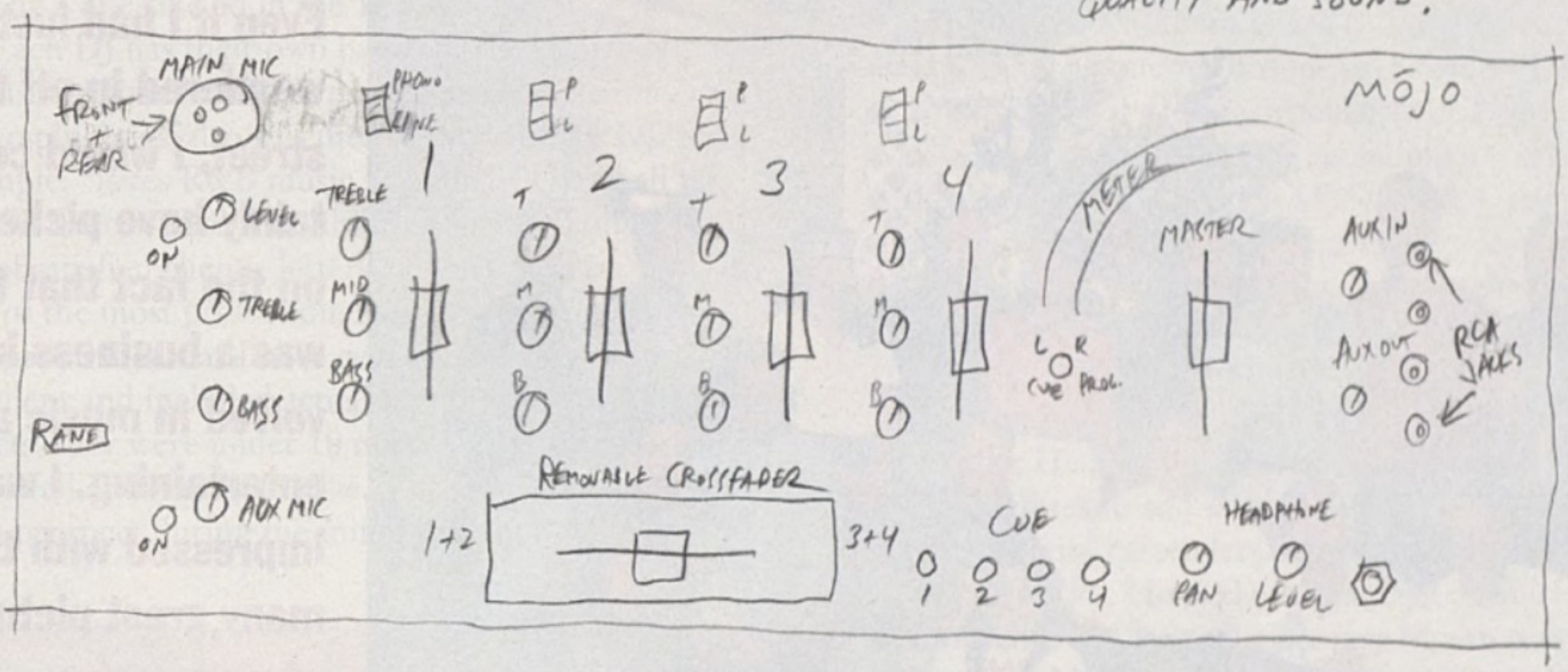
- Do you feel you offer the finest, absolutely-without-a-doubt best Mobile DJ service in your market today?
- Do you feel that no one can touch your business for value, service, and music selection? Do you pursue your existing clients to bring them to a higher level of commitment?
- Do you handle every client complaint, question, or dissatisfaction like your business depends on it?
- If a person who just booked you for a wedding next year tells you that she can get a cheaper DJ for the same date, do you rationalize your value versus price and make her a believer?
- If you answered "no" to any of these questions, it's going to be difficult to create torchbearers and evangelists for your Mobile DJ business. If you answered "yes," you're on your way. If you resounded a huge, emphatic "YES!" you're probably there and your clients are already working diligently on getting you more clients.

plate number on the computer which tells them the name of the customer, and how many times the car has been in during the past few months. They make sure that the customers are called by name when they come in. Then they will "comp" a car wash every once in awhile. You never know. Once in awhile they will say, "It's OK... it's on us... come back again." When the customer thanks them for the freebie, they say, "No problem, just send another customer our way. We want more people like you." It's a personal touch that no one else offers. They almost have a cult following.

You don't have to comp a gig to get referrals, but getting to know your clients better might be a start. With everybody carrying the torch for your DJ business, you won't have to spend hundreds of dollars on advertising just to get your phone ringing. Your clients and all the people they know can help spread the good word for you.



Robert Popyk is the publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies. His sales meetings and seminars are presented nationwide to major companies and industries. Call 800-724-9700 to reach him or to request a free sample issue of his newsletter.



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BY JOHN ROZZ

For a good time call. . .

Salem, New Hampshire is a community with a population of approximately 25,000 and can be found about 45 miles northwest of Boston, Mass. It is also the home of George Whitehouse, owner of A Good Time DJs.

As I approached the company headquarters for the first time, I knew I was on track when I saw, in the distance, a mobile billboard that read "Welcome John Rozz of Mobile Beat." The sign was located at the entrance to a mini-strip mall. I found out later that it had been rented by A Good Time DJ for the week.

Inside I was greeted by the very friendly smile of Sue McCue standing in front of a wall of large photos featuring the company's 27 DJ/entertainers, all portrayed performance-ready in tuxedos. The office staff consists of two full-time and five part-time associates on duty Monday through Thursday from 9:00 a.m. to 9:00 p.m. and Friday from 9:00 a.m. to 5:00 p.m. On Saturdays two office staff members answer phones.





Front row, l-r: Kevin Sawler, Joey Dion, George Whitehouse, John Rozz (Mobile Beat), Russ Hamilton, Rick Bowie. Sitting: Lisa Miles. Back Row l-r: Dave Lundon (Sound Spectrum Ent.), Dave Nadeau, John Byra, Tim Allen Patoine, David Demers, Sue McCue, David O'Laughlin, Wendy Haynes, Tommy Demers, Jim Denoncourt.

Even if I had just wandered in off the street, I would certainly have picked up on the fact that this was a business involved in music and entertaining. I was impressed with the many great pictures of past performances, the wall of CDs and the AMI classic jukebox.

A GOOD TIME DJ's

DJ Job Application

Name_____ Date Applied_____
Address_____ SS #_____
City/Town_____ State_____ Zipcode_____
Day Time Phone_____ Eve_____

Type of *reliable* transportation: Year____ Make_____ Model_____

What, if any, DJ *experience* do you have?_____

List 3 artists in each category:

Top 40	Country	Big Band / Swinging Years
_____	_____	_____
_____	_____	_____
_____	_____	_____

50s-60s	Rock	Background/Jazz
_____	_____	_____
_____	_____	_____
_____	_____	_____

What personal *qualities* do you have that would make you a *GREAT DJ*?

References (personal/professional) with phone #:

"Entertaining the Northeast"
284 No. Broadway • Suite 201A • Salem, New Hampshire 03079
(603) 898-2400 • (800) 783-3866



Above: In the Salem, New Hampshire office with A Good Time DJs owner George Whitehouse. At left is the employment application Whitehouse uses to help him spot new recruits with the greatest potential. He looks for fun people with smiles and personalities and has had the best results with waiters, bartenders and, believe it or not, former brides. Whitehouse says lack of musical knowledge can actually be a plus.

RECEPTIVE TO RECEPTIONS

A Good Time DJ specializes in the wedding market, with fees ranging from $350 to $1,200. Annually averaged, 80 percent of their jobs are weddings, which book six months to two years in advance. According to George Whitehouse, about 70 percent of their clients book after seeing them at another function. In addition, the company does four to five bridal shows a year, supported in part by a one-line ad in the Yellow Pages.

Each DJ has their own biography book, which consists of a video of that particular DJ in action. The DJ biography book also specifies the style of the DJ, for example; "loves R&B music," "is an avid baseball fan," "is a great dancer," etc. Credibility is further boosted by a list of satisfied clients, letters and testimonials. This is one of the most professional ways of introducing a company's DJs that I have ever seen. The videos were all excellent and included actual footage without any special effects, they were under 10 minutes each and were very animated and representative. The videos are shown to each prospect during the initial presentation.

HOT SPOTS

- Constant training and in-house seminars
- Excellent marketing skills
- "D.J.Q." in-house newsletter
- Simple four-copy contract and then simple file system
- Visa and MasterCard accepted
- Smiles, smiles, and more smiles

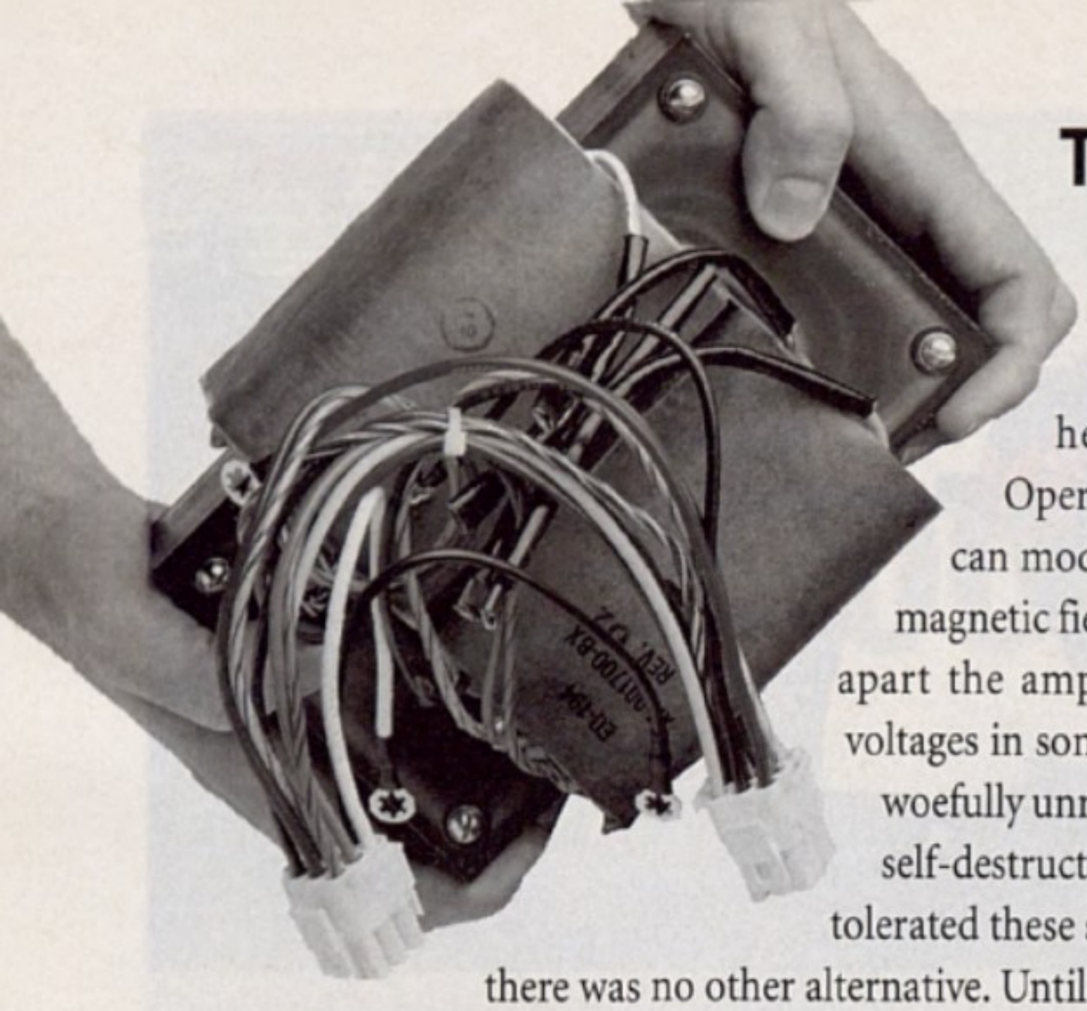
A LASTING IMPRESSION

The ambiance of the office is very professional. It is businesslike but not stodgy or cold. Even if I had just wandered in off the street, I would certainly have picked up on the fact that this was a business involved in music and entertaining. I was impressed with the many great pictures of past performances, the wall of CDs and the AMI classic jukebox.

The inter-office newsletter entitled "D.J.Q." is displayed on a bulletin board to keep the staff up to date. This newsletter is done in-house by DJ Tommy Demers. The particular issue I reviewed covered a variety of topics, including a story about the *Mobile Beat* Las Vegas DJ Show & Conference, dance steps to "Saturday Night," Top 25 all-time bridal songs, birthdays of the staff for the months of January, February, and March, and many wonderful pictures. What a great tool!

Whitehouse is always looking for new associates to train. He looks for fun people with smiles and personalities to add to his DJ wall. He particularly likes waiters, bartenders and, believe it or not, former brides. He explains that lack of musical knowledge can be a plus because he can train in his own way. He has designed a job application form specifically for our type of business. When a new person answers an ad, they start by filling out this application.

From my official welcome at the road-side, right through the conference and training rooms, I found Salem's A Good Time DJs totally upbeat, professional and one of the most organized companies that I have visited.

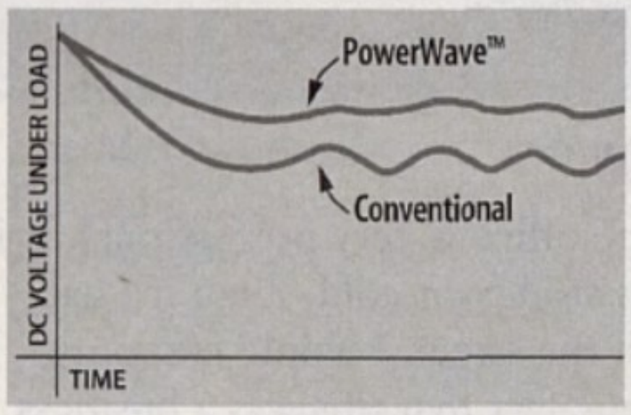


THE PAST...

High power amplifiers with old fashioned iron core transformers are dinosaurs. While effective at delivering raw power, these big, heavy, and slow devices have weaknesses. Operating at AC line frequency, the supply voltage can modulate the audio signal under clipping. Strong magnetic fields induce AC hum. Big transformers can tear apart the amp and racks on the road. Poorly regulated voltages in some popular high end brands cause them to be woefully unreliable and inclined to self-destruct. Audio engineers have tolerated these shortcomings because there was no other alternative. Until now...

...AND THE FUTURE

PowerLight™ amplifiers use patented PowerWave™ power supplies, the most efficient power supply available in audio. Operating at 114kHz, a one pound PowerWave™ transformer has more current capacity than a 50 pound conventional 60Hz transformer. Primary capacitors operating at a higher voltages more than double their energy storage. The result—a stiffer supply with more power and more energy storage for gut-wrenching bass. AC magnetic fields never enter amplifier circuitry—reducing hum to inaudible levels and increasing dynamic range. Reliability is increased because light weight prevents transit damage while the robust design and Intelligent Amplifier Protection™ keep the things working under conditions that would kill a conventional amp.



PowerWave sags less under load and has less AC ripple

Output Power in Watts per Channel			
MODEL	8Ω*	4Ω*	2Ω**
PowerLight 1.0	200	325	500
PowerLight 1.4	300	500	700
PowerLight 1.8	400	650	900
PowerLight 2.0^{HV}	650	1000	N/A
PowerLight 3.4	725	1150	1700
PowerLight 4.0	900	1400	2000

*20Hz-20kHz, 0.1%THD; **1kHz, 1% THD

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No matter how good the gear, it's people that make the difference. We know your performance depends upon our peformance. When you buy a product from QSC you buy more than just a piece of equipment, you get our support and involvement. New PowerLight models and features have come from working directly with people like you. If our standard models don't meet your needs, our Technical Services Group can provide you with custom modifications. Need a question answered or got a problem? Get on the phone or the Web. It's like having your own engineering consulting group.

Contact QSC for more infomation...better yet, come by for a visit!

QSC's PowerLight Project Team *(clockwise from left):* **Darrell Austin,** *Technical Services Manager;* **Pat Quilter,** *Chief Technical Officer;* **Robert Becker,** *Design Engineer;* **Greg McLagan,** *Market Manager (Live Sound);* **Doug Teulie,** *Industrial Designer*



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"...excellent bass response... performance can exceed that of traditional amps, with the weight and energy savings as an added bonus."

Mix *Magazine*

"...the pure, high-quality, rich sound this amp provides is unmistakable."

Pro Audio Review *Magazine*



The new PL 2.0^{HV} was designed for maximum power at 4ohms in a 2RU chassis, while the new PL 3.4 provides maximum power from a standard 120V, 15A line cord

ALL POWERLIGHT AMPS FEATURE:

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- Data Port for Computer Control
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"Zero defects, 450 shows"
Mike Southard
Southard Audio (Mt. Crawford, VA)

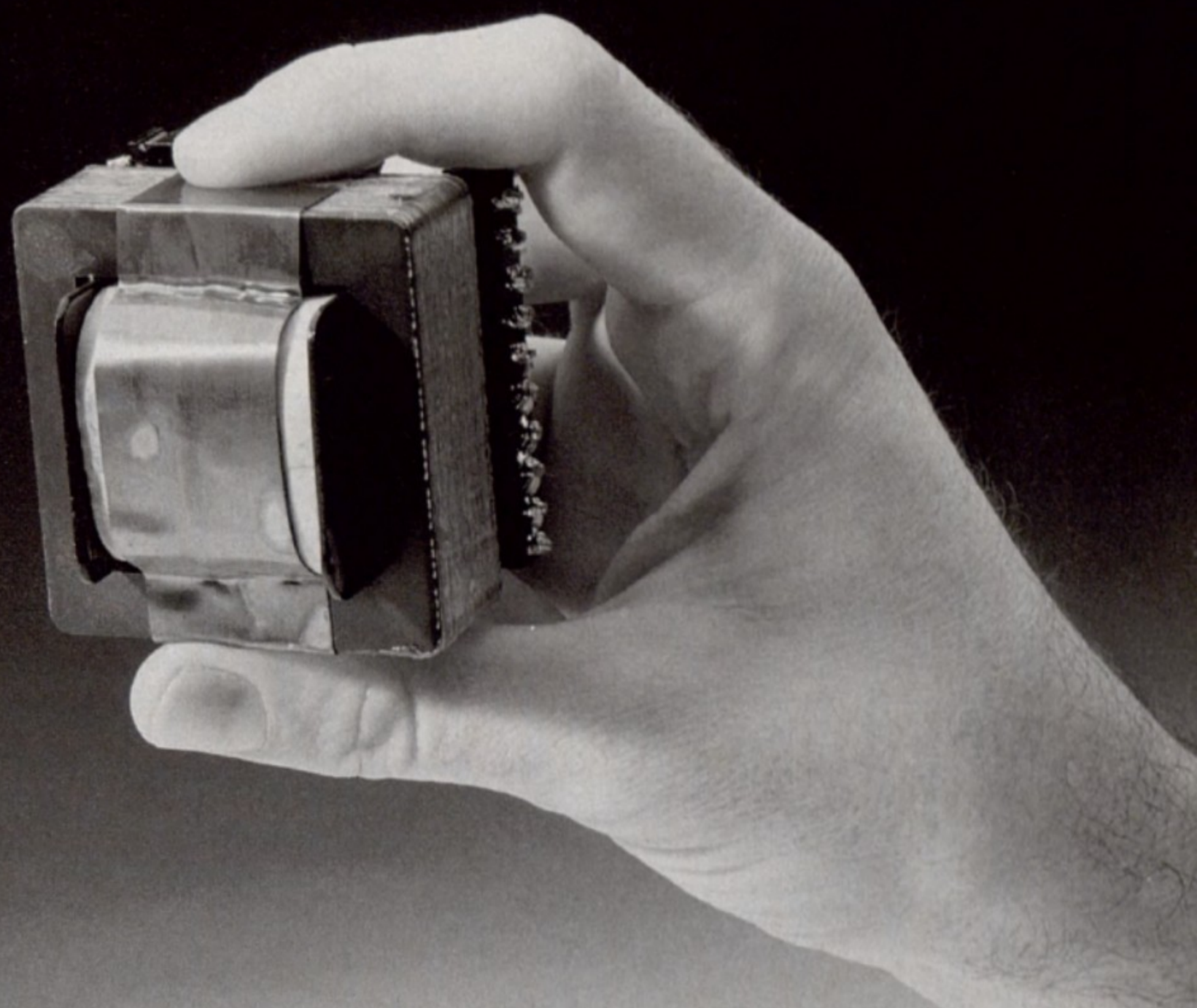
"I bought one ton of PowerLights and replaced 3 tons of conventional amps...you do the trucking math!"
Dave Cousins
Sound Arts (Winnepeg, Canada)

"...we feel that the best of all worlds has been created...light weight, sonic excellence."
Tom Smith
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"Best sounding, most reliable amps on the road...hands down"
Dave Shadoan
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"...my choice for a long, long time..."
Jeff Lilly
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This one pound PowerWave™ switching power transformer can help you improve your audio system, reduce operating headaches, and deliver…



More Bass, Less Noise and Fewer Problems

PowerLight amplifiers are the first lightweight amps to surpass conventional technology in both audio performance and reliability. Advanced PowerWave™ technology eliminates the bulky, heavy power transformers and their problems while improving audio. Large sound systems powered by PowerLight amplifiers are better sounding, more compact, lighter and more reliable than systems using the traditional solutions.

POWERLIGHT 8.0 COMING SOON

With thousands of shows logged all over the world, the PowerLight Series has built a tremendous following among demanding professionals. Now PowerLight amplifiers have been improved—with new models and increased 2 ohm power, the addition of defeatable Clip Limiters and a HD15 Dataport connector for QSControl compatibility. Check out PowerLights for yourself. Contact us for complete information—better yet, talk to someone who owns them. References gladly provided.

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s Rigs . Sound Reinforcement . Mobile DJ . Touring Sound . Studio Monitoring . Gu

BY RAY MARTINEZ, ADJA

Benefits for Home-Based Biz

DJs have much to gain from the Home-Based Business Fairness Act of 1997.

One of the many pluses to operating a DJ business is that it can be, and in most cases is, a business run out of the home. If you are among the many who operate out of your home, you should be aware of the many unique problems created by a tax code that has not kept pace with today's reality.



Seeing the need to modernize this facet of the tax code, U.S. Sen. Kit Bond R-Mo., Chairman of Senate Committee on Small Business, has introduced the Home-based Business Fairness Act of 1997. This bill (S-460) is designed to level the playing field for home and small businesses by: implementing full deductibility of health care costs for the self-employed, restoring the home-office deduction, and clarifying the definition of an independent contractor. U.S. Rep. Jim Talent R-Mo., has introduced the bill to the House of Representatives, House bill (HR-1145).

FULL DEDUCTIBILITY OF HEALTH CARE COSTS

In today's rough economy, the majority of small businesses barely make it. Yet we are not entitled to the same tax benefits as the major corporations. Small businesses and the self-employed are fighting an uphill battle due to the antiquated tax code and excessive regulations put upon us by the IRS.

• Did you know that large corporations can deduct 100 percent of their share of employees health care costs, while the self-employed person can deduct only 40 percent? This is one reason many of us can not afford health insurance.

• Did you know that nearly 25 percent of the self-employed, many who operate a home-based business, do not have health insurance?

Recently there was an act established called the Kassebaum/Kennedy Health Insurance Portability and Accountability Act, that will incrementally increase the amount that individuals can deduct to only 80 percent by the year 2006. Sen. Bond introduced this bill to take effect now.

RESTORING THE HOME-OFFICE DEDUCTION

Most all DJs would like to see Congress expand the availability of the home-office deduction. As DJs, we perform our duties outside our homes, but need an office in the home. Under this bill, we would be able to take a deduction without fear of red-flagging an IRS audit. For this to happen, there is language in the bill that would overturn the 1993 Commissioner of Internal Revenue vs. Soliman Supreme Court decision by adjusting the section of the tax code upon which the decision was based. Sen. Bond's bill would change the rules, that would change the language which makes clear that the home-office deduction may be utilized when the essential day-to-day administrative or management functions are performed in the home, when there is no other location to perform these duties.

DEFINING AN INDEPENDENT CONTRACTOR

Under the current law, the IRS makes it very difficult for business owners to determine whether a worker is an independent contractor or an employee. The IRS uses a highly complex and subjective 20 factor, common law test to determine worker status. The IRS has been using this method quite frequently particularly in dealing with our profession as Mobile DJs/KJs.

• Did you know that between 1988 and 1994, the IRS factor test has resulted in 11,000 audits, 483,000 worker reclassifications and $751 million in back taxes and penalties? Because of this IRS 20 factor common law test, many of us are confused and are reluctant to hire independent contractors even though this might be the best business decision to make. Sen. Bond's bill will ease the fear of retroactive reclassifications by the IRS that can destroy the small businesses through payment of back taxes, interest and penalties.

WHAT YOU CAN DO

With the support of the American Disc Jockey Association, Rich McCoy and Ray Martinez have been in contact with the Senate and House, gathering up information and are in full support of this bill. You may contact Sen. Bond or Rep. Talent on the net at www.senate.gov/bond/sbc, or www.house.gov. Sen. Bond can be reached at (202) 224-5721 Room SR-267. Rep. Talent can be reached at (202) 225-2561 Room 1022. Or you may contact me, Ray Martinez, press secretary of the ADJA at (714) 921-4555 or e-mail djraymar@aol.com, and Rich McCoy of the ADJA at (408) 866-8773 or e-mail music@ix.netcom.com. We will give you phone and mailing information regarding the Senators and Congressmen of your state. The ADJA urges you to contact your governing representatives and ask for their support, which will benefit the entire profession.

What track do you really want?

Gemini's CD-9800 Dual CD Player with Dual Direct Access Keypads take you right to the track you want



Need to go to track 3? Press 3. Track 9? No problem. Just press 9. No more hitting the track forward button a dozen times to get to track 12. Direct access is the way to go. Plus the CD-9800 features digital output to join it to any type of DAT, MD, or personal computer, making it the perfect player for musicians composing music and pro DJs mixing tunes.

And with variable pitch control, auto cue, continuous play, frame accuracy, two cue buttons for each transport which memorizes two cue points, jog wheel shuttle search, direct access set cue, pitch bend, 3 rack spaces for control unit (2 for transport) and more, the CD-9800 combines state-of-the-art engineering with easy to use features. All with a 3-year warranty. See your dealer today or check out our website at www.geminidj.com.

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REALITY CHECK

BY MARK JOHNSON

FUTURE THINK

THE NEXT FORMAT FOR RECORDED MUSIC MAY ALREADY BE HERE!

Now that I've stirred up sufficient controversy with my opinions on compact disc recording (Mobile Beat issues 39 and 40), it's time to make the short step into the next millennium. While the precise mediums and methods for recording music in the future are yet to be established, here are a few predictions I'd like to record now, for review in 2001.



As we look back on the history of recorded music, it's easy to see how we got where we are today; but can we also find a few clues as to the next "Big Thing" to hit the market?

THE ANALOG YEARS

Who can argue that the most popular medium for recording music to date was the phonograph record? In its various forms, from the Edison cylinders to 78s, LPs, 45s and the 12", the phonograph record has had a long and respected life. With the virtual disappearance of LPs and 45s, it's obvious, to me, that vinyl's last breath is nearing.

During its reign, the vinyl record's supremacy came under attack by many competing mediums. Magnetic tape configurations (reel-to-reel, 8-track, cassettes, DCC, DAT and PCM) took some market share from the vinyl record. But the record remained in the number one slot. All tape methods, with the exception of DAT, (and the failed digital compact cassette) are cumbersome for Mobile DJs due to their inability to cue easily.

SHINY SIDE DOWN

So now it's the age of the compact disc. In the time since the first release in 1983, the CD has established itself as the accepted medium for music storage. By comparison, the cassette, which was introduced in 1967, had a 20-year head start but failed to upstage vinyl. It took the universal acceptance of the CD to do the trick.

So what's the future system for delivering music to our guests? Most likely, it will involve computerization, the Internet and high speed communications. Together, these modes of operation could create a system for getting music to the masses that would totally outdate anything presently available. But is it practical?

IT'S A MEMORY THING

By now, you are familiar with the music CD and the computer CD. It's the same disc with two functions. The computer version of the CD, called CD-ROM (read only memory), is excellent for packaging huge software applications. Windows 95, for example, takes up one CD-ROM of roughly 650 million bytes of memory. That's the equivalent of 450 floppy disks!

Consider this: a CD-ROM holds 650 million bytes. A compact disc holds 74 minutes of music. Dividing 650 million by 74 minutes yields 8.78 million bytes per minute or 146,000 bytes per second for music playback.

Current CD-ROM drives tout speeds of 10X, 14X, 16X and faster. What is the value of "X" you say? It represents 150,000 bytes per second. So a 10X CD-ROM is capable of transferring 1,500,000 bytes per second from itself to the computer. Musically speaking, all we really need is 1X.

Add to the equation the fact that regular phone modems now transfer at the three popular speeds of 28,800, 33,000, 56,000 with commercial ISDN at 128,000. This number represents the *bits* per second, not *bytes*. Divide these speeds by eight to get 3,600, 4,125, 7,000 and 16,000, respectively.

The next factor is hard drive capacity. During the last two years, the minimum hard drive with any new computer has held over two billion bytes, or gigabytes (gb). The largest, most practical PC hard drive currently is 3.2 gb soon to be over 4.0 gb.

Then, there's data compression. Since music consumes a lot of bytes, you may want to compress the data and then decompress it for playback, but note that WAV files compress barely 15 percent, so it may not be worth it.

YOUR LIBRARY ON HARD DRIVE

With those basics of the mechanics of computers and music, let's examine what we have and how we could use it.

Your portable CD collection probably consists of around 250 CDs (based on a few DJs I've spoken to). Since each CD is roughly two-thirds full of music, that's around 450 mb of disc space. Multiply that by 250 CDs and you find you need to have a 115 gb computer system to hold all that music on file. This isn't too daunting with today's technology, but it gets darn expensive. A 2.0 gb hard drive is roughly $200 today, so you could expect to spend around



$10,000 for a 150 gb drive.

So economically, at least, this is not the right way to go. Aside from the money, consider the insanity of having your complete show dependent on the integrity of one hard drive. Besides, what do you gain? You will still need the source music on CDs at home, so why not just bring them instead?

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FUTURE THINK

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This ventures into another area. How do you get the source music? The Internet is being compared in significance to the first printing press and its use is expanding almost daily. You can surf anywhere in the world and download practically anything. The record labels are frantically trying to create an efficient way to deliver recorded music to the buying public via the net. They have a few bugs to squash first, such as the payment process and defining a standard way to deliver music to the paying customer. Any computer assisting in the transfer of information from *sony.com* to *mycomputer.com* could easily keep a copy of the music for themselves and their operators. So the record labels will need to devise a decryption program, similar to a descrambler for cable TV. That way everyone will get the same encrypted music, but only the person paying for it can unscramble it. But what would prevent you from e-mailing your real version to a friend?

Look at transfer rates. To download a 4-minute song, you would have to receive 35 mb of data. Even at today's best transfer rate (ISDN) that would take 35 minutes. With compression, you'll save about 5 minutes. A few years ago, Aerosmith offered "Dude Looks Like A Lady" as a download from a bulletin board service. It wasn't even complete fidelity and it still took 16 minutes.

One way to reduce the huge amount of data that music requires would be to transfer everything in mono. This would cut everything in half, but is hardly an acceptable compromise. Perhaps what's required is an encryption that could compress the music into mono and then decompress it back to stereo. But the point is, it is unlikely we'll see Internet distribution of music anytime soon with today's problems of: speed, speed and speed!

As more and more people get online, it will get slower and slower. Try surfing the net between 3 p.m. and 5 p.m. weekdays. That's prime time for school children. More Internet service providers (ISPs) are being added daily to relieve the load, but it continues to clog because the supply of connections isn't keeping up with the demand of the callers. It may take five to ten years just for this to equalize.

DJ PHONE HOME

If the Internet is not the answer, then what is? The CD! And assuming the CD is here to stay, how can we use it more efficiently? With mobility as our guiding factor, consider this: What if we left all our music home and simply brought a cellular ISDN phone to a party? One channel could be used for a modem connection between a computer at the party and a computer in your office. The other channel would be used for the audio signal coming from your computer controlled CD changer at home. Pioneer currently has a 300 disc model for around $5,000. You would load in all of your music and control it remotely from the party.

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The downside, at least for now, is the expense. We are not technology junkies, purchasing each faster computer as they come out. We are business persons who wish to amortize any and all investments. We are replacing a pair of CD players ($500 max) with a $5,000 changer, two $1,500 computers, $2,000 of communications hardware and probably $35 per hour connection charge. How smart is that?

HOPE FOR THE FUTURE

Just what does the future hold? Perhaps our profession will evolve so slowly that there will be no explosive improvement. Our current technology is the result of many experimental technologies whereby only one emerged as the winner. Virtually all significant elements of our industry were created for either the average consumer or a targeted specialized market. Turntables and CD players were first marketed to consumers. Wireless microphones came out of pro audio. Mixers started out in radio and pro audio. Perhaps the only true Mobile DJ item is the single ear headphone, and even that can be traced to the Clear-Com system.

The present direction is toward more integrated hardware, a trend I expect will continue. Vestax has a dual CD player with a built in mixer. Add an amplifier, speakers and a mic and you're road ready. Perhaps we may see a computerized mixer that will control two CD-ROM players and external inputs with a mouse. Amplifiers will get more advanced but will never be replaced. Wireless mics are pretty much perfect.

So while I don't wish to rain on anyone's parade, and I don't want to miss a moving train, I just don't think the Internet will provide any useful music playback mechanism. There's just too much data with music. On the other hand, I am reminded of IBM's former head Thomas Watson who, in the pre-PC age, predicted the world market for computers would never exceed five. So much for predictions.

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Notes From The Field #2

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A Sporting Companion



Here's a terrific tool when you need to be heard above the crowd—but keep it away from the chronically obnoxious.

Once again, while scouring the globe for innovative DJ products, American DJ Supply has scored a direct hit. This time, it's a handheld 20-watt amplification device call the WMG-100 Wireless Megaphone. The futuristic looking unit is a bit larger than one of those camping flashlights with the big batteries. It comes complete with a rechargeable battery, shoulder strap, AC adapter and a wireless microphone. Our test unit was supplied with a handheld, however a headset mic and lavalier are also available.

WHAT'S IT GOOD FOR?

The first applications we thought of for the WMG-100 had nothing to do with DJing. For example: Want to win an argument? The WMG-100 will make sure you put your point across loudly. Or how about when you're waiting in a long line at the bank, airport or DMV? Want to get moved to the front of the line? The WMG-100 can help you get service… fast!

But seriously, there are numerous, practical uses for this little PA. How about those summer corporate parties

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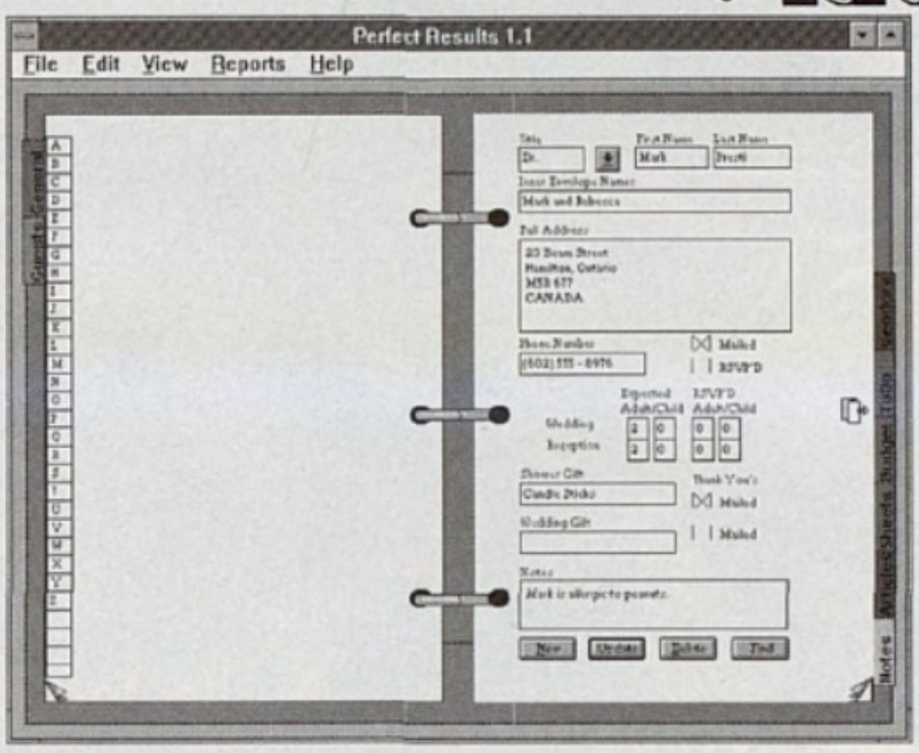
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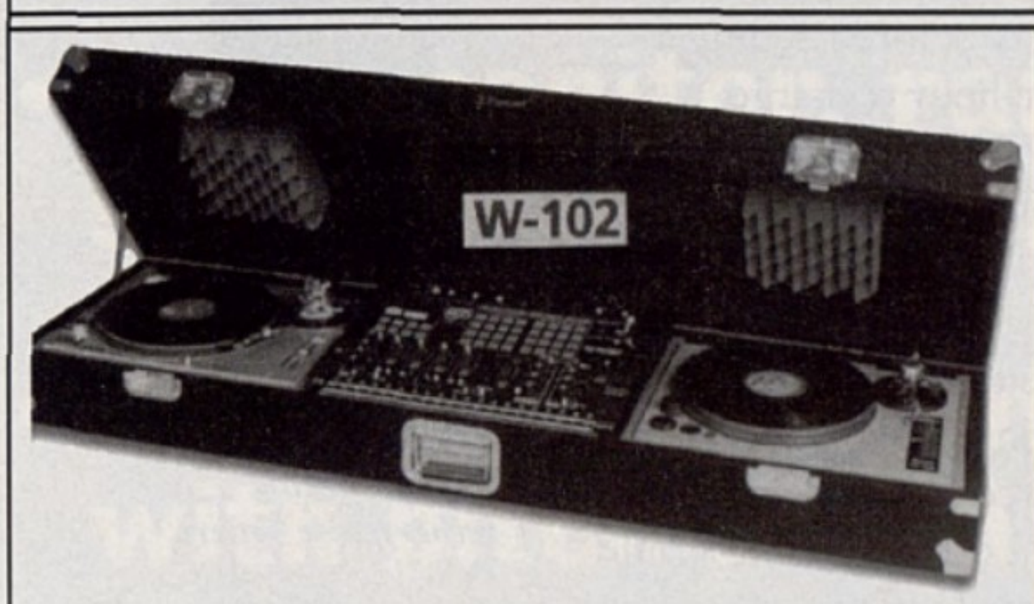
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WMG-100

cont'd from p. 40

when they need you to lead the sack races? Better yet, why not just rent it to them as part of the package? You could even use it to mic the best man at a wedding when the head table is on the far side of the room. For interactive entertainers and dance instructors who need to be heard from the floor, it's a natural.

The WMG-100 is light and portable. With the shoulder strap, you can use it to direct a parade or control a crowd with ease. The built-in battery operates for eight hours before needing a four-hour recharge. Options include a stand, so the unit can be placed away from the mic. However, the big advantage to the Megaphone is having the sound and source at one point. In most cases, the mic would be used in fairly close proximity to the receiver/amplifier, so the range of the wireless mic is not as critical as it would be for a dedicated wireless system. Still, we were able to get clear, no-drop transmissions at well beyond 150 feet, even with a building in the way.



WMG-100 comes complete with a rechargeable battery, shoulder strap, AC adapter and either a handheld wireless microphone, headset mic or lavalier

There's also a mini-jack input for a line level source such as a Walkman-type CD player, which is independent of the master volume control. This is a nice feature as it allows you to play music behind your voice, controlling the music level with the control on the Walkman. Sound quality from the 5-inch, full-range speaker is not nearly as full as your DJ system, but there's plenty of clean, highly intelligible sound for most applications.

For an on-the-spot, multi-purpose portable PA, American DJ's WMG-100 Wireless Megaphone rates a 10 on our scale. It's a light, loud, handy addition to any DJ's arsenal. With a suggested retail of $880, it leans toward the pricey side, so look for substantially lower street prices. American DJ, 4295 Charter Street, Los Angeles, CA 90058; Web site: www.americandj.com

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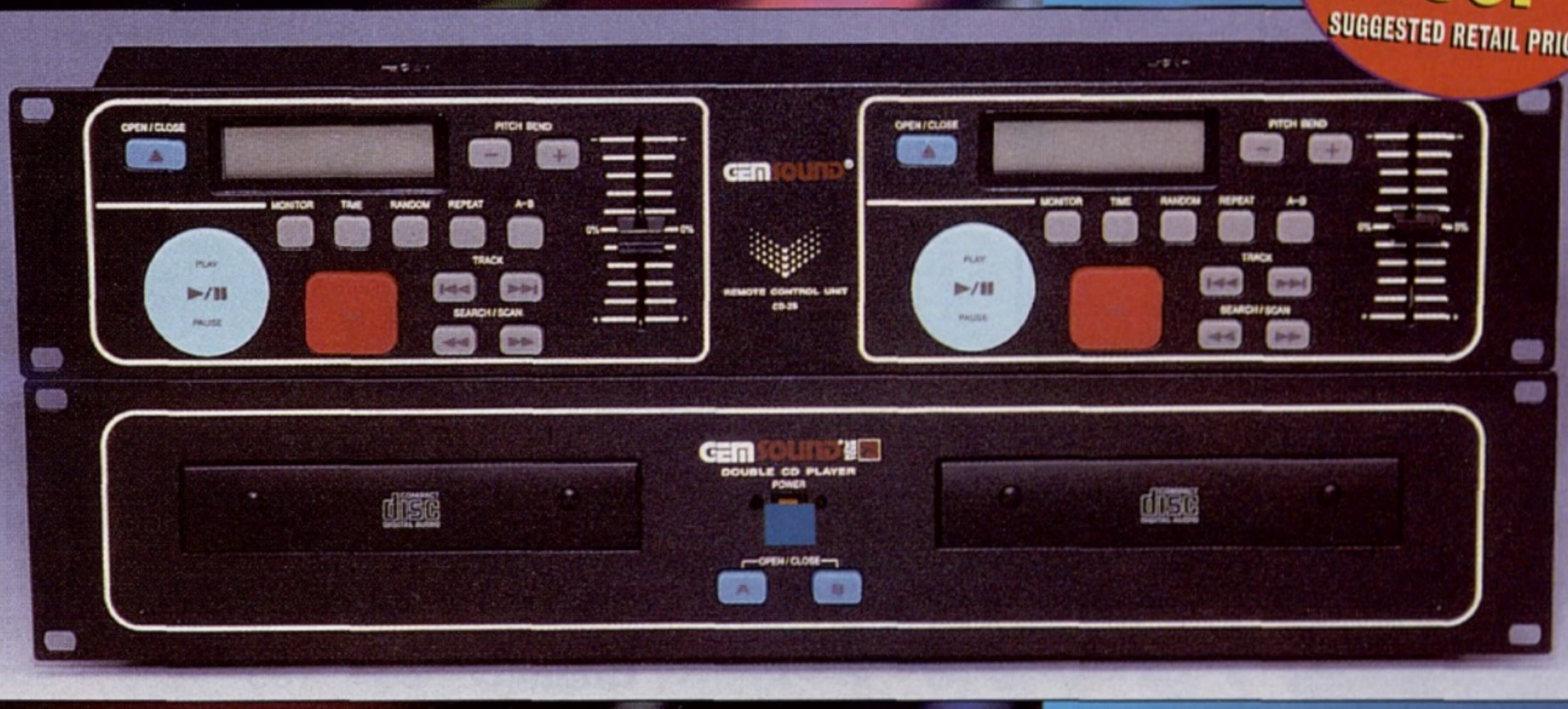
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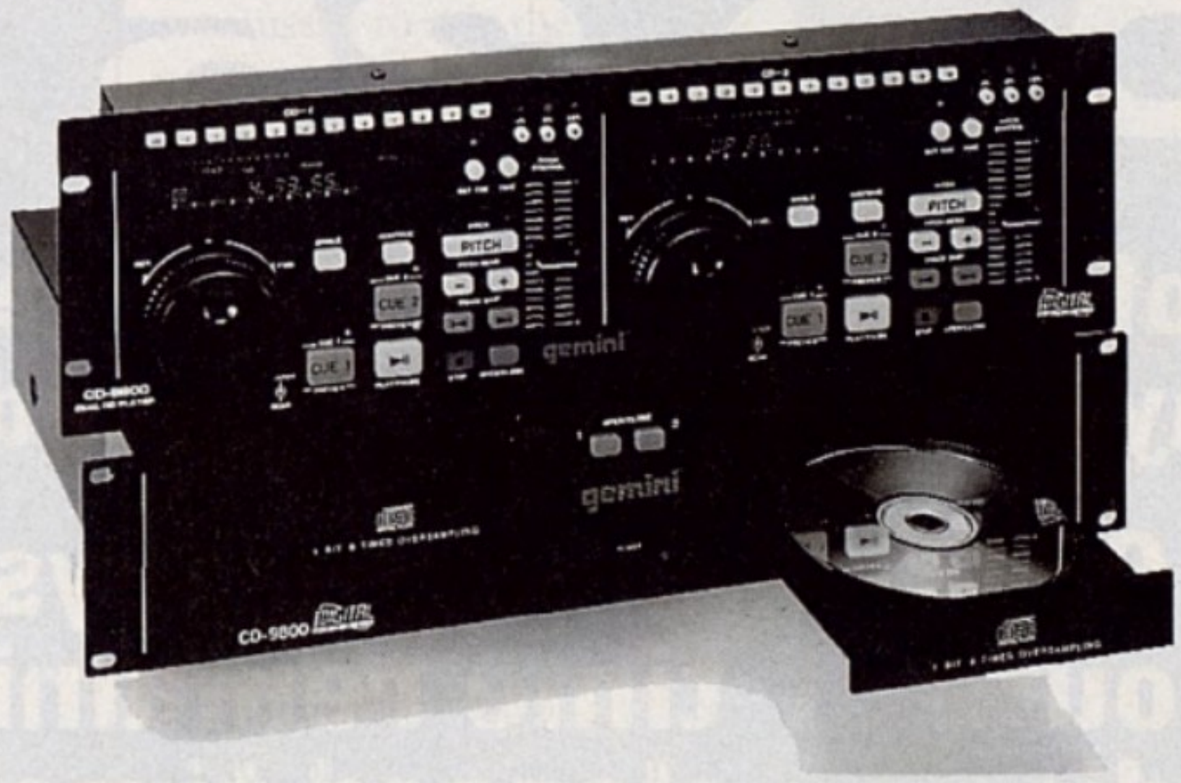


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Gemini announces new dual CDP with direct access keypads

Gemini Sound Products Corp. has introduced its newest professional dual CD player, the CD-9800. Featuring dual-direct access keypads for each transport, the 9800 takes you right to the track you want. No more hitting the Track Forward button a dozen times to get to track 12. Direct access is the way to go.



The CD-9800 has most of the features of the CD-9500 Pro II, plus many more. Using the digital output BNC connector, the unit can be joined to any type of DAT, MD, personal computer, or other systems that accept digital signals, making it the perfect player for musicians composing music and professional DJs mixing tunes. Variable pitch control assigns the pitch slide a range of plus/minus/ 4, 8, or 16 percent. And by using Frame Accuracy, you can find and start a song on any 1/75th of a second.

Other features of the CD-9800 are two cue buttons for reach transport (memorizes two cue points), jog wheel shuttle search, direct access set cue, pitch bend, continuous play, dual multi-function LED displays, durable dust-away rubber buttons, and locking transport doors to protect the unit from dust and smoke.

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Workstation, Playstation, Spacestation



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Don't you hate it when you arrive at a job and find the hall packed shoulder to shoulder with people? You have no choice but to snake your way through the crowd muttering a constant stream of "excuse me's." The more cases you have, the more trips you have to make.

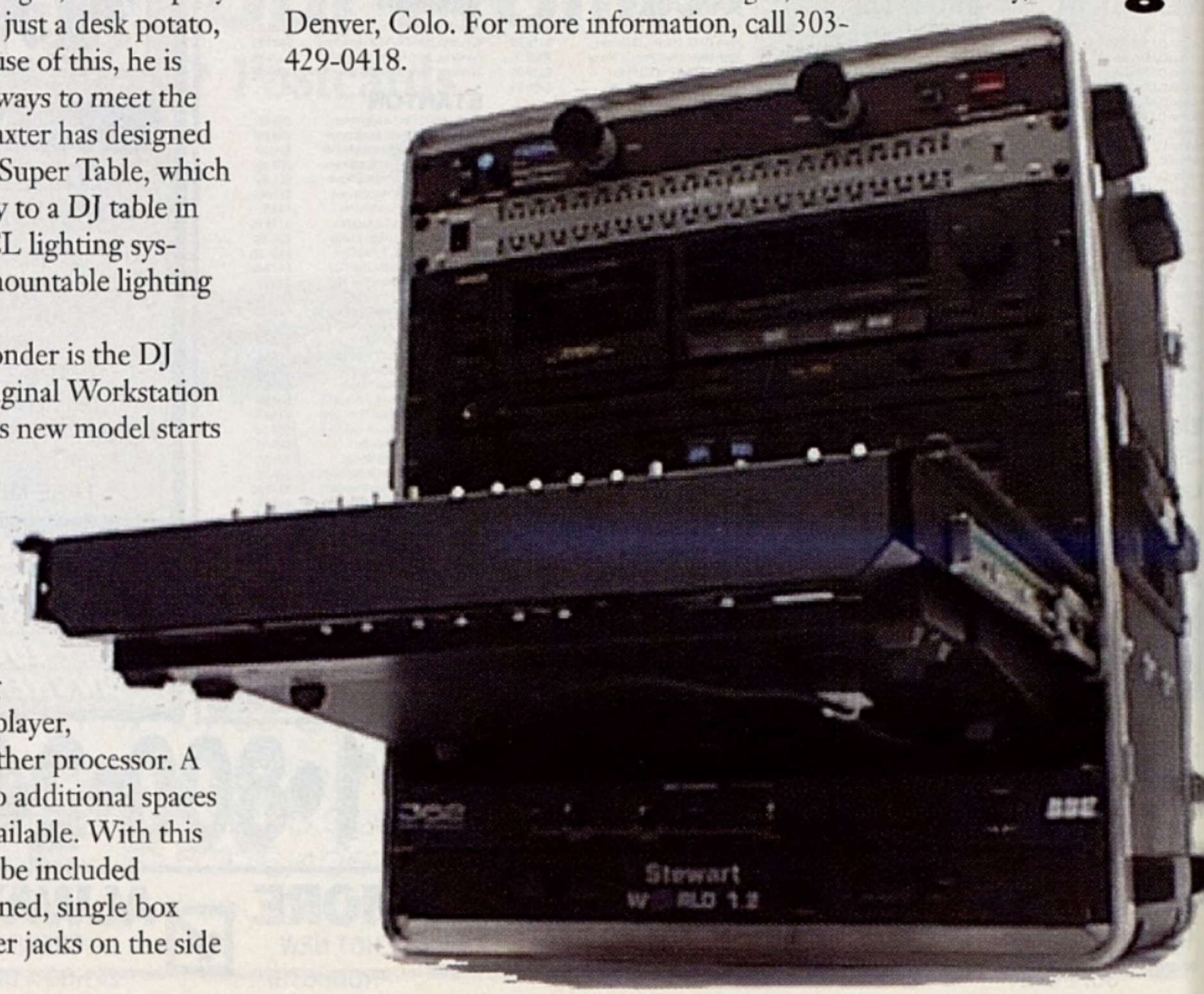
And what about those hot weekends with back to back weddings? The more you have to move, the more you sweat. No matter how hard you try to look fresh for the second gig of the day, it's just impossible.

At Colorado Sound N' Light, the company president, Jim Baxter, is not just a desk potato, he's also a Mobile DJ. Because of this, he is constantly looking for new ways to meet the needs of DJs. In the past, Baxter has designed such items as the Colorado Super Table, which converts from a rolling dolly to a DJ table in under a minute, and the ACL lighting system—the complete stand-mountable lighting system in its own case.

Baxter's latest mobile wonder is the DJ Workstation. Unlike the original Workstation we reported on last year, this new model starts with a lightweight polyurethane case. Inside the case a pull-out rail system is installed for your mixer and CD player controller. Above the pull-out are seven more spaces, allowing ample room for a dual CD player, wireless mic, EQ and one other processor. A larger Workstation with two additional spaces below the pull out is also available. With this unit, a lightweight amp can be included creating a totally self-contained, single box system. Order it with speaker jacks on the side and your setup time is reduced to under five minutes.

The smaller system is definitely more manageable for the single operator as it puts the amp in a separate case. This means an extra trip, but unless you're either Arnold Schwarzenegger or using a really light amp, it's something to consider. Even if you travel with a helper, keeping everything in a single case makes being mobile truly easy. Once at the venue, just unlatch the front of the case, slide out the mixer, plug in the speakers and power cord, and you're in business. In our own on-the-road tests, we found the Workstations to be a real pleasure to use. The pull-out rail system slides in and out easily on ball bearings.

The Model Seven Workstation is priced at $249. The larger unit is $20 additional. The weight of the cases (without gear) is under 20 pounds. Available from Colorado Sound N' Light, 7301 N. Broadway, Denver, Colo. For more information, call 303-429-0418.



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As you may know, we also have a collection of new wedding music, which includes: "A Song For My Daughter" (to the bride from her mom or dad), "A Wedding Thank You" (from the bride or groom to a loved one), "As We Break This Bread" (for the cake cutting), "One More Time" (from the bride to her dad), "To Our Family and Friends" (a great way to end the day), and, of course, "A Song For My Son" is on this collection, too. Both vocal and instrumental versions are on this CD.

The most recent addition to our wedding music family is "Our First Dance." This duet is perfect for the bride and groom's first dance (this single is being sold at a discount if you mention *Mobile Beat*).

Please keep in touch with us. We'll have even more new wedding songs for you this winter.

Thanks again and best wishes always,

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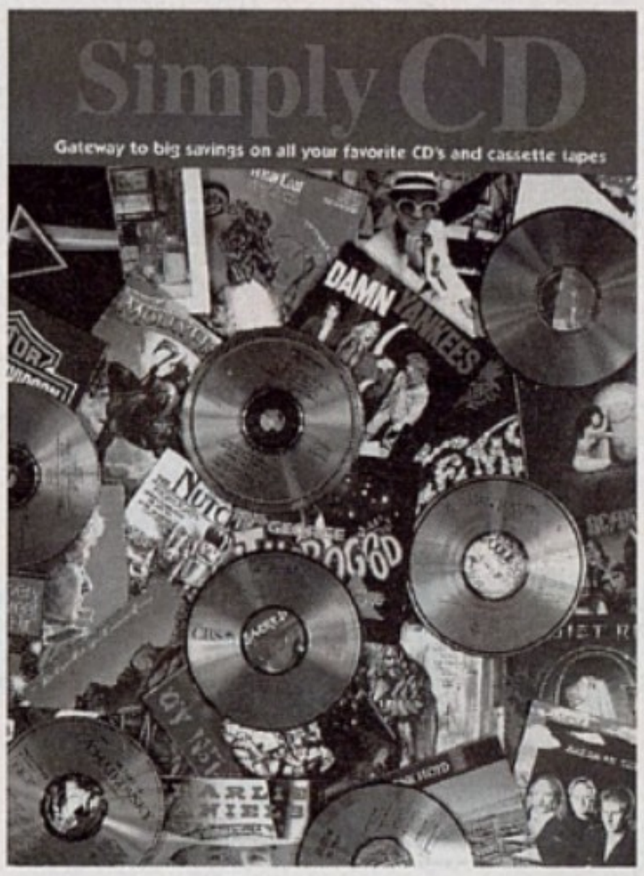
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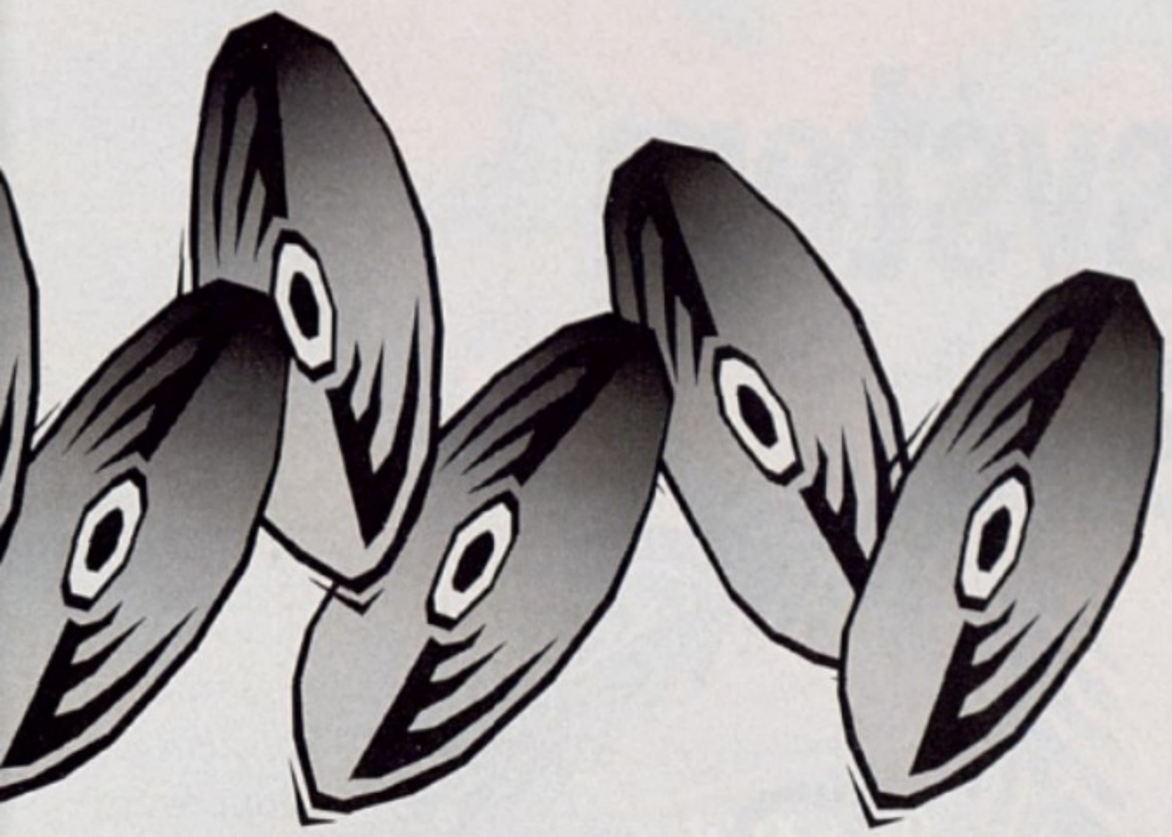


There's no DJ music library more complete than *Mobile Beat's* Top 200 and *Mobile Beat's* The Best of Dance. Yet even with all 36 discs, there'll always be those off-beat requests and brand new re-leases that you'll have to chase down through another source. BMG and Columbia House offer a sprinkling of new releases and compilations at better-than-retail prices, but delivery can take weeks and finding 11 usable discs for the price of one can be tough. Your local record store may have an acceptable selection of hit titles, but for a really good inventory you need a big city megastore where the prices can run $16.99 or more, per CD.

SIMPLE SOLUTION

Simply CD is a new source for CDs, cassettes and (very soon) DVD discs with the perfect twist for DJs. The 587-page Simply CD catalog contains over 150,000 titles of CDs and cassettes priced at just $9.99 and $6.99 respectively, including shipping (sales tax for California orders additional).

Orders are placed by calling a toll-free number to Compact Connection Inc., a CD/tape mail order source established 3 1/2 years ago in Irvine, Calif. As an agent for over 40 wholesalers and with ties to all the major labels, CCI can supply over 150,000



titles. In addition, *Billboard's* Top 200 list, updated twice-monthly, is available as well. Most orders are filled in two to three weeks.

The cost to enroll is $59, which gets you a discount access card good for 100 CDs at the special club prices. A 580 page catalog with nearly 80,000 titles is available for $19.95 plus s/h (allow 2-4 weeks for delivery).

MUSIC AND MONEY!

In addition to discount prices on CDs and cassettes, Simply CD members and distributors can earn substantial cash bonuses exceeding $2,000 a week by generating new sales through referrals. Considering the large number of clients and contacts DJs interact with on a day-to-day basis, this could open the door to a very profitable upsell. For example, should you wish to pursue the profit side of this program, you could incorporate information on the Simply CD concept into your standard presentation materials or work it into the conversation while meeting with prospects. You might even consider (when appropriate) having a flyer or brochure about the program on hand to pass along to interested individuals at some of your performances.

With over 150,000 titles available, Simply CD should prove to be a reliable source for DJs looking for hard-to-find catalog material and current hits. For the typical audiophile or music collector, the catalog could represent a veritable candy store. For more information, call REPROCO at 818-879-5258 or fax-on-demand at 512-703-6106.

Note: Because the level of success an individual can achieve through any network marketing plan is proportionate to the level of commitment, Mobile Beat does not endorse any type of network marketing plan. This information has been provided because of the uniqueness of the products the Simply CD program offers and their relation to the DJ business. As with any business opportunity, it's imperative you do your homework and fully investigate the operation before getting involved. Incidental to this disclaimer, while Mobile Beat remains objective, certain individuals involved with the publication have elected privately to participate in the program.

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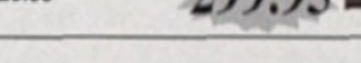
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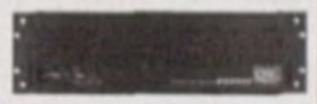
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BY GEORGE MOHR

Dress up your system for the holidays



It's hard to believe, but another busy season of holiday parties is almost upon us. As always, the appearance of your sound system is just as important as how you present yourself. Now is the perfect time to sweep out the last grains of sand from those summer beach bashes and put your system back in formal attire for fall and winter. It doesn't make sense to show up to a gig in a tuxedo with a system packed in banged up boxes, sorry looking suitcases and ripped up racks.

I am often surprised by the number of DJs who show up for a function immaculately groomed and dressed to the nines, but have their system set up with loose wires and cords hanging out, falling off the table. Their rack-mount equipment is transported in boxes instead of racks and many pieces are of home stereo (non-pro) quality. The media (records, tapes, CDs) are stored in milk crates, or those large plastic shipping containers you buy at Home Depot. You know, the ones that look like they belong on top of your car when you go on vacation? They come in multiple colors too! Now doesn't that look nice and pretty? No! It definitely does not look professional.

So let's talk about how to spruce up your system and keep it looking its very best. The first thing is to upgrade and put all your equipment into proper cases. Carefully set up the system so it appeals to the eye as well as the ear.

WHAT ARE MY OPTIONS?

Your specific needs will vary greatly depending on three things: the kind of look you want, your budget and, your back. Some cases get very heavy when loaded with equipment, so take into consideration how much the system is going to weigh when fully assembled and loaded. Let's look at the four most popular types of system racks on the market today.

Coffin/Rack: If you are still using turntables, you should invest in a coffin, which is a long, flat case designed to hold two turntables and a mixer. The center section should be large enough for a mixer, and a CD controller. Make sure the coffin is fully foam-lined to protect your turntables from being bumped around and to prevent feedback. It is usually best to place your CD player(s), tape deck(s), processing equipment, and amp(s) in a larger case that fits under the coffin. Done properly, you will no longer need a banquet table to set up your system on. Should you move the system by yourself, you can still put your rack-mount equipment in a couple of smaller cases so it is easier to carry.

Podium: Are you using CD players most of the time and do not have turntables? Your best bet is probably to get a podium type setup that holds at least the CD players and a mixer. Many case manufacturers offer different types of podium system cases (often called top load racks). You can even get full floor standing models that can hold quite a few items.

All In One: These cases are usually available in many styles and allow you to install in them just about every piece of equipment you have. The advantages are obvious—very neat, no interconnecting cables as with the previous systems—everything is loaded into one case. These are probably the most professional looking cases on the market and offer the fastest setup times. The disadvantage? They are very heavy and even two strong people may have a problem maneuvering one around tight stairwells.

Pieced: In this system, the units are mounted in individual cases with a separate case for every piece. The advantage of this type of system is that it is very easy to carry and one person can set it up. The disadvantage is that it takes longer to set up and there are more wires to deal with. Because of the wires, it is more problematic, hence the system has to be checked out often. Also, you should replace the wires once each year.

If you do most shows by yourself, my recommendation leans toward one of the first two setups. With this design, one person can handle the system and wiring is kept down to a minimum.

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RU READY TO LOAD UP?

Once you have decided what type of system you would like, the next thing to look at is the actual system itself. How many pieces of equipment do you want to incorporate, and what are their measurements? This is important! You can quickly run out of space and you'll want to leave room for future upgrades.

Racks are measured in RUs or rack units. A single RU is 1.75 inches, two RUs are 3.5 inches, four RUs are 7 inches, and so on. Mixers are typically three to seven RUs. Amplifiers are usually two to three RUs, but some are four RUs. CD players are almost all two RUs. Tape decks are usually three or four RUs. Equalizers and crossovers are usually one RU. Using a tape measure, find out how many RUs you need for your total system. Don't forget to add in about four to eight RUs for future expansion! You may not want unsightly "holes" in your system, but they can be temporarily filled with a blank panel. That is much cheaper than buying a new case every couple of years when you purchase a new piece of equipment.

Since the trend is towards CDs, your system will be useless without a CD player. You can have turntables with CD players or CD players alone, but you cannot survive with only turntables. That is the next thing to look at. Are you still using a consumer line CD player with no pitch control? Well, it is time to upgrade to a more professional model. Don't need something that elaborate? Gemini is producing single CD decks that start at around $200! Yes, you can buy a professional deck for a little more than a home deck and get a pitch control. However, if you can get a dual CD player, I heartily recommend it. My top picks are the Gemini CD-9500/9800 dual decks (starters $700, $850), the Denon DN2000FMK2, Numark CD7030, Gli CD-5000 or BST's CDD-356 (intermediate $900), the Denon DN2500 or Vestax CDX-25 (seasoned, expert $1,300). If you like the full size coffin type system and are really looking to rock the house, the Pioneer system is the top of the line ($2,600).

RACK 'EM UP!

Investing in a rack-mount tape deck will also enhance the appearance of your system. The better machines are put out by Nakamichi, Tascam, and Denon. I do not mention any lower-end models because most of them offer poor frequency response and degrade the sound quality. In this day and age of technology, I consider tape decks a bit obsolete for a DJ rig, especially with the onslaught of the Sony minidisc. However, the tape deck does still have a place. If you should invest in one, make sure it is a top quality unit. Trust me! Prices? Well, you should be looking above $400 for a single deck and above $550 for a dual deck.

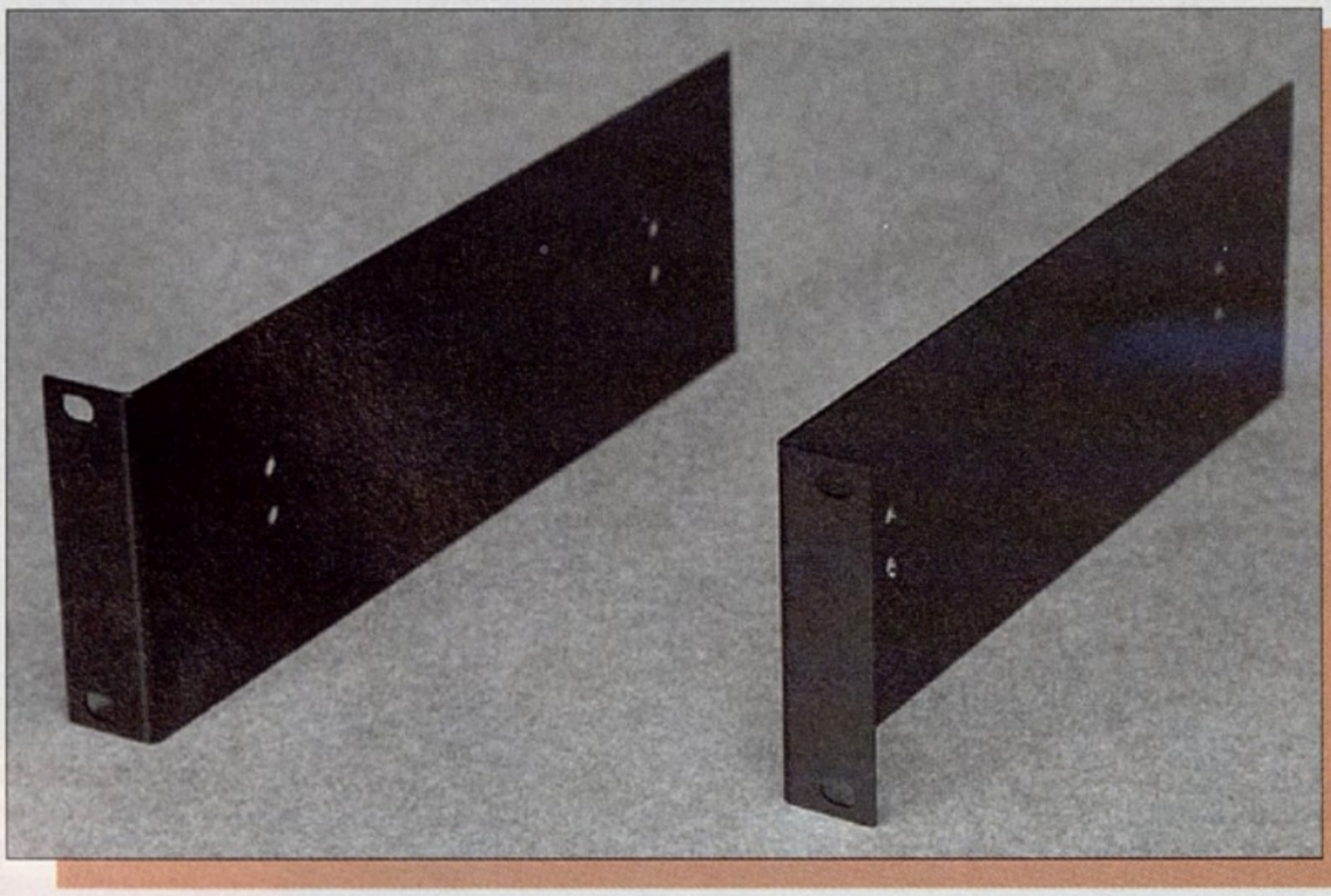
Pro amplifiers are all rack-mountable. If yours is not, it may not be a professional model and probably should be the first thing you upgrade. You should also take a look at any processing equipment (equalizers and crossovers) you use. Most of them should be rack mountable. If not, there is another item you can look to upgrade.

Now I can hear you saying, "Hold on George, are you telling me to trash my entire rig for rack-mount equipment?" Well, no. All I am saying is, if it's in the budget, try and upgrade to as many rack-mounted items as possible. Should you be happy with a piece of equipment that is not rack-mountable, you can still make a small investment to incorporate it into your new rack system. Middle Atlantic and Colorado Sound N' Light offer special rack-mount devices that allow you to rack-mount standard non-rack units. If that is still not in the budget, then your item can be rack-mounted and bolted to a commonly available rack-mount shelf. Tip: Should you opt to go for this last option, it is best to have the shelf professionally mounted.

There is still another option. Many case manufacturers, such as Odyssey and Grundorf offer cases with foam lining instead of rack rails just for the purpose of "wedge" mounting home equipment while offering good looks and protection.

Once you have made your decision and purchased your cases, it is time to set everything up. Look at your CD player first. Mounting this is very crucial. CD players are to be mounted only straight up and down. Avoid mounting CD players on an angle. Tape decks, however, are different and usually can be operated on an angle. Amplifiers can even be mounted upside down and will still run fine. This is true of equalizers and crossovers, too. Just don't mount your turntables upside down!

Wireless microphone receivers should be mounted with the antennae facing forward and away from the rack. If you have a wireless microphone and the antenna is only facing the rear, then it probably would be best not to rack-mount the wireless. If you have an



access door somewhere on your unit, poke the antenna out of it. The last option for wireless microphones is to use external antennae. This will place the antenna away from anything that could interfere with it and also can increase the overall range of the wireless microphone.

GOOD IMPRESSIONS

Unless you have an all-in-one case, you will undoubtedly have wires running from one case to another. The best way to cover these up is to purchase a front board or facade. This is probably the best investment a DJ could make. The facade covers the entire DJ system from view and looks very professional. Also, it acts as a place to put information about your company, such as your logo and phone number. You can get very elaborate and decorative with this. It is the first thing your patrons will see. Let it reflect your company's personality. Run rope lights around it. Leave a space above for one of those electronic ticker tape reader boards. You can program the reader board and customize it for each and every gig.

The best thing you can do if you can't hide behind a facade is to try to route all your cables away from the guests' view. Instead of running your wires out the backs of your cases, run them through one of those empty rack spaces we talked about earlier. Neatly strap the wires down the side of the case facing away from your audience (towards you). Then put the rear covers on the cases to cover up the backs of all your equipment. Run the speaker wires through one of the front spaces and along the ground to each of your speakers. The audience should not see any cables.

If it is impossible to hide all of your cables in this manner, go down to your local car radio installer and ask for "wireloom." This large black tubing with a split down the middle allows you to place all your wires inside of it. The end result: one large wire instead of a bunch of little ones dangling down the side of your system. I recommend using a wireloom to wire your entire system. It really puts a professional finishing touch on your system. Isn't that what we all are trying to do?

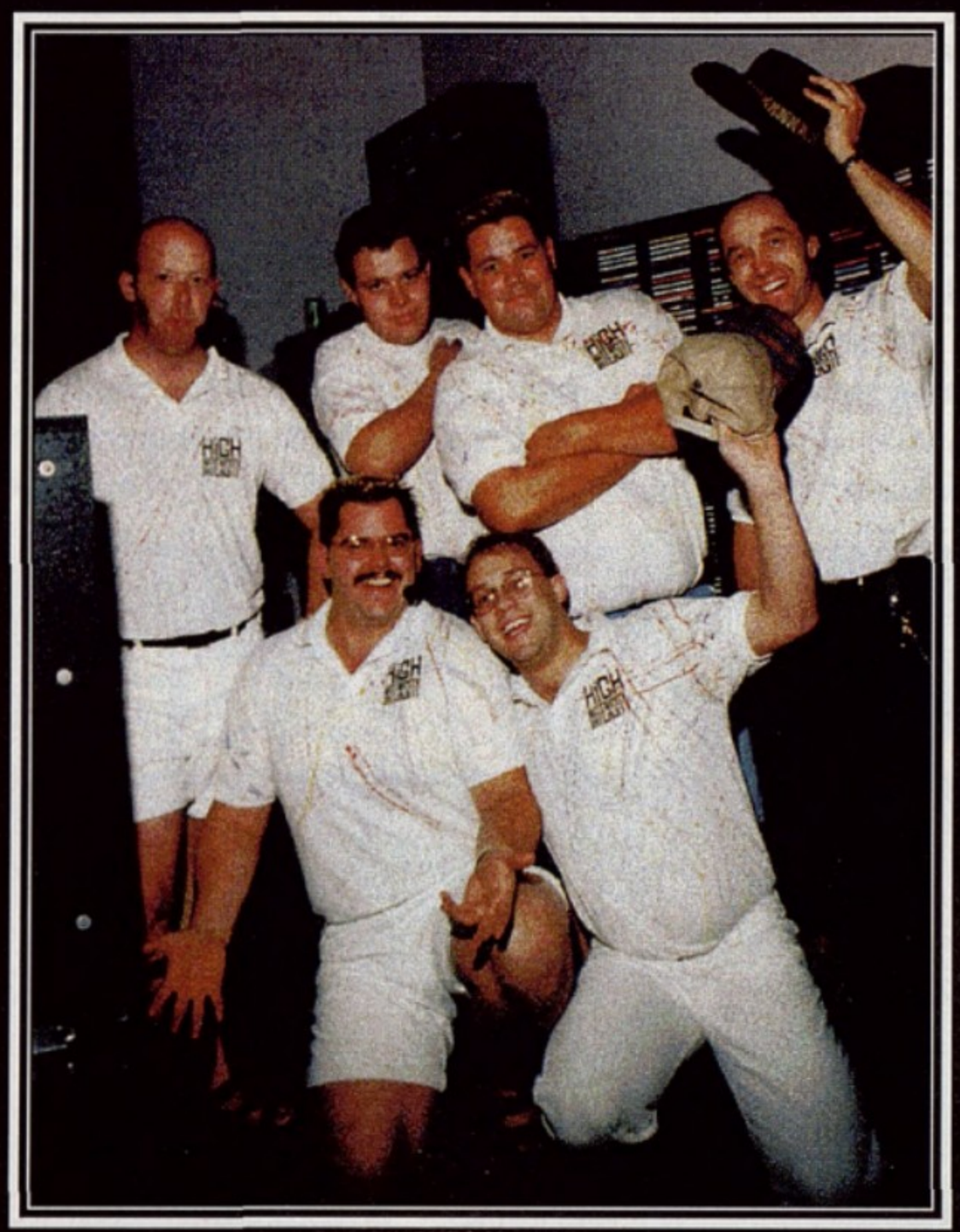
The last thing is to reconsider how you carry your music. Still using wire crates? Get rid of them! Buy appropriate cases that match the new cases you just bought for your system. It really looks nice when all of your equipment is wheeled in and all of the cases are the same color. When you buy record, CD, and tape cases, look for ones that allow you to remove the lid. It looks more professional instead of having half open boxes on a table. It also prevents patrons from placing their drinks on the lids.

That wraps it up for this issue of Tech Talk. This is actually a very big subject of discussion; I could go on and on about it. If you have any questions on this topic, feel free to call me at Abracadabra, The DJ Pro Shop (516) 667-2300.



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Small Town DJ with Big City Sound

The DJ Magazine

Whether you live in a large metropolis with bazillions of people or a small town where everyone knows everything about everybody, your clients expect a top-notch performance.

And who knows better than Stacy Murtha of High Intensity Sound Systems? When he started out some 15 years ago, Murtha was a pioneer in the business, proving that the mobile entertainment concept could work even in a small town like Mitchell, S.D. with a population of 17,000.

He started out as most DJs do, piecing together a very non-professional sound system for a friend's party. It was instant realization that if he was going to do this, he had to do it right. By 1987, at the age of 19, Murtha had amassed quite an impressive and professional sound and light system.

His reputation for providing a great sound and light show opened the door for him to become a partner in a small bar and furnish the sound system.

BY RENEÉ LASSIAL

Not long after, however, the legal drinking age was raised to 21 and Murtha, not quite 20 years old, found himself barred from working in his own bar. This, however, didn't squelch Murtha's ambition.

When he turned 21, Murtha went to work in another bar, while continuing to build his Mobile DJ business. Before long, he was booking enough mobile jobs to quit the bar scene.

Murtha, now 30 years old, is a single operator—as is most of his competition—but has the great fortune of having lots of enthusiastic friends who actually *volunteer* their services as roadies every weekend. Five in particular, whom he calls his party animals, help set up his rather large sound and lighting outfit, which takes about 1 1/2 hours. "This crew has quite a few years with me. They know what is going on and they hate to miss a great party," states Murtha. The group loves to entertain their guests with various dances and crowd motivation. Murtha prides his company on being very interactive and highly energetic.

The biggest impact from High Intensity's set up are the speakers. "Our speakers not only deliver the music and sound, they act as a 6-foot stage for us to

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climb onto," says Murtha. His entourage frequently use the pseudo stage to lead the guests in various interactive entertainment.

For every show, Murtha brings the whole enchilada. Lighting is included in his price. Murtha says that if the client has paid his full fee, they should get his complete show. As for not having a request, with 2,100 CDs, it just doesn't happen—at least not very often.

So regardless if it's a wedding or a high school prom, Murtha loads up his 6 foot by 12 foot Pace trailer (a must with 6-foot speakers) pulled by his full-size Ford Bronco and off he goes. He generally covers a 180-mile radius that branches into Minnesota, Iowa and Nebraska, but he charges mileage so he'll go anywhere if a client's willing to pay for him to get there. And getting there isn't always so easy. South Dakota winters demand a heavy-duty truck like a Bronco. Having all his equipment loaded in the trailer is also a plus; the trailer along with all his gear just rolls into his garage at the end of every night.

There are definite advantages to working in a small town. Advertising by word of mouth, for instance, is a given. If you perform fantastically, or fail miserably, word gets around. The word on High Intensity must be great because the company doesn't even need a Yellow Page telephone listing! Everyone knows Murtha's name and reputation, and he's booked every weekend, usually a year in advance. His rolling billboard trailer helps too, I'm sure. At $800 a night, Murtha's come a long way since his first $50 gig.



EQUIPMENT LIST

Sound

MTX MX300 sampling mixer
Gemini PMX 2500 mixer
Technics SL PG-100 CD player (2)
Technics SL PG-340 CD player (2)
Teac EQA-20 equalizer (2)
JBL 5234A crossover
Ashly XR1001 crossover
QSC MX2000a amp
QSC MX1500a amp (3)
QSC MX1000a amp
QSC MX700 amp
Kicker 18" sub (8)
Kicker 15" monitor (8)
Kicker 12" tower (2)
JBL stadium horns (2)
Shure Bros. wireless headset mic (2)
Shure Bros. Beta 58 wired mic
Shure Bros. SM58 wired mic (3)
Samson VLP wireless headset mic

Lighting

M.A.D. chase 1002 light controller (2)
American DJ SC-8F light controller
PC 100 light controller (2)
F600 fog machine
Fog Hog (2)
Super Strobe (2)
Avenger
Hyper-moon
Diamond (2)
Barrel Ray (2)
Gamma Ray (2)
H-2004L 4-head helicopter (2)
E.T. 100 beamer (10)
Scanner (6)
PL-4450 Super Shot (8)
12" mirror ball (3)
Ness ML-15 mini flash strobe (3)
The Beam SLT04 Pro-Strobe (2)
Ultimate TS-33 light stand (4)
24" black light (2)
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In Touch... On the road

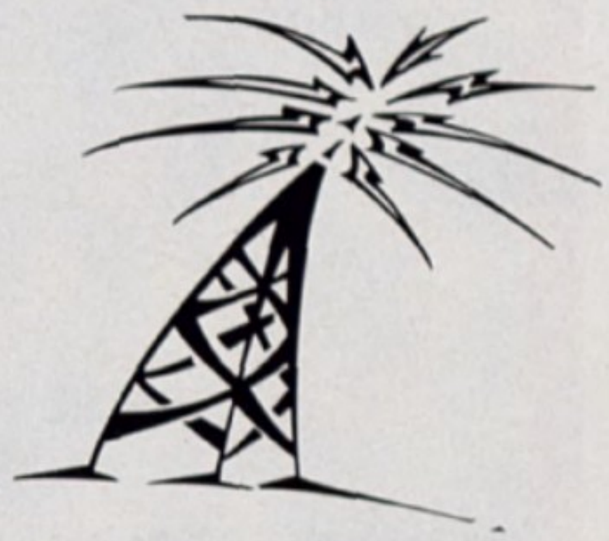
New, portable phone system has gyro-driven antenna that stays locked onto satellite signal even with vehicle in motion.

CMI WorldPhone™ is a portable satellite phone system with a small, gyro-driven dish antenna enclosed in a protective dome. Operating within the Inmarsat Satellite System, it gives travelers almost worldwide coverage, even in remote or mountainous areas where cellular telephones are inoperable (excluding some remote ocean areas like the polar regions). The system automatically locks onto the satellite signal and adjusts for a vehicle's yaw and pitch motions within a 60 degree turn radius at highway speeds.

Connected to a fax and PC, it easily converts any area in a tour bus or limousine into a mobile office. The system, which is the smallest portable satellite telephone made, offers unparalleled clarity for digital voice, data and facsimile communications, something conventional cellular telephones cannot offer.

Installation of its 5k antenna dome is simple, it can be mounted anywhere. A single, thin coaxial cable connects to the phone, which resembles a notebook computer with a normal telephone handset. The battery powered CMI WorldPhone™ is completely portable and can be taken out and put into another vehicle within minutes.

The CMI WorldPhone™ is manufactured for CMI Technology Services, Inc. by NERA, ASA, the world's largest supplier of Inmarsat equipment. The CMI Technology Services, Inc. toll-free number is 888-748-9898.



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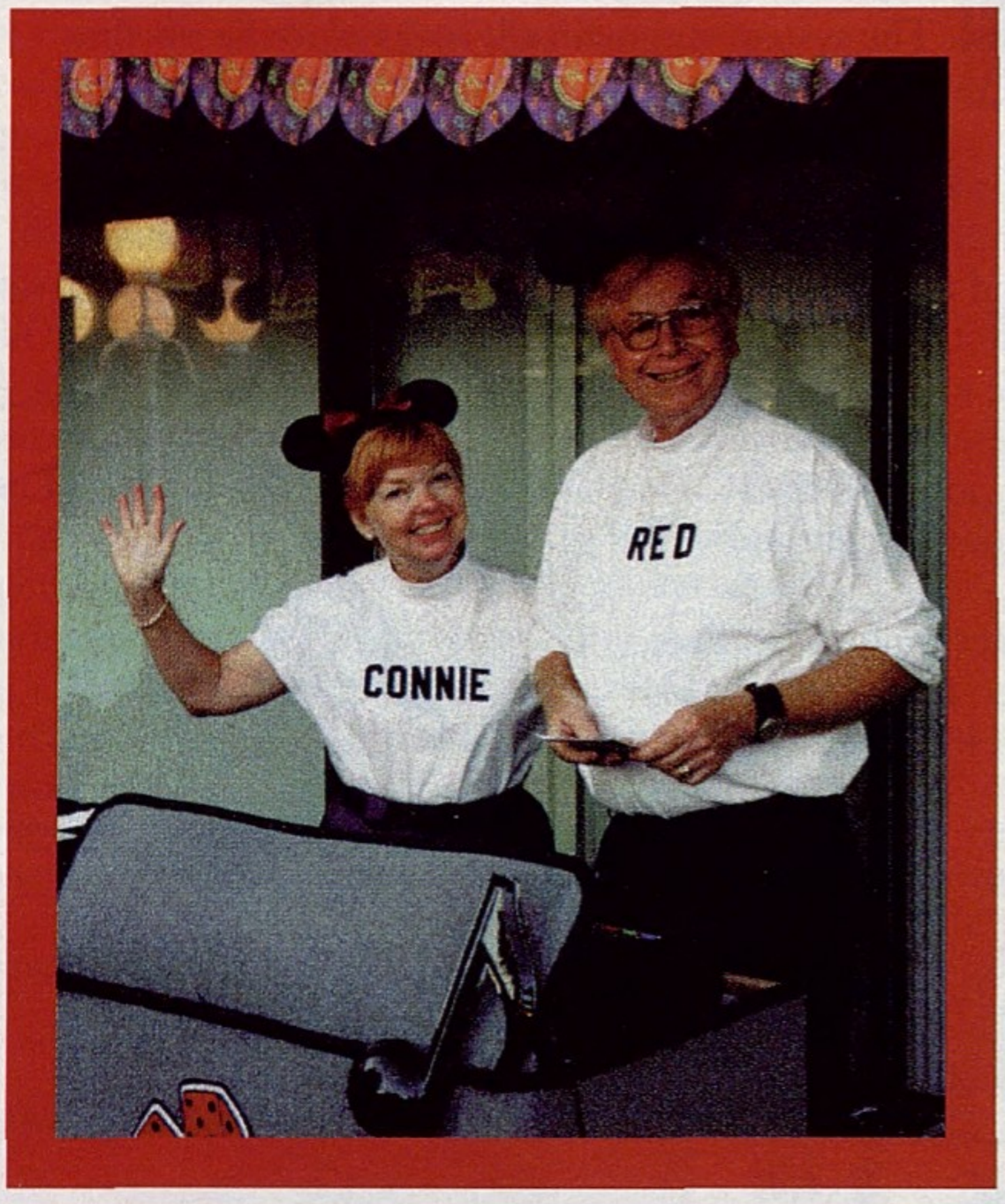
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Red Hot!



BY STEVE WOZNIAK

Cruisin' Reno with Flashback and the Time Machine

Ask Lewis "Red" Kittell, of Flashback and the Time Machine in Reno, Nevada what the best job in the world is and he will, without a doubt, answer, "Mine!" But Red's current successful career as a Mobile Entertainer was not instantaneous but more like a metamorphosis. "My first career taught me how to live with loud sounds, big crowds, hostile environments, with very few monetary rewards," he recalled. "My second career taught me how to survive a life of rejection through the clever use of defensive verbal skills and humor. When I retired a few years ago, I was looking for a personal business card to place in my wallet," Red said. "I wanted a job that would be fun, interesting, and profitable. After considering other options, no other profession was even close!" After 20 years of military service and 23 years as an insurance agent, Red realized he was ideally prepared for the Mobile DJ profession.

FATHER KNEW BEST

Red recalled advice from his father while searching for a special niche in the Mobile DJ business: "The way to have a successful business is to provide a service nobody else wants to provide." As a member of the Lions, Elks, V.F.W., American Legion, Masons, Shriners, and other



organizations, Red recognized he had a ready-made clientele base. He set out to work at raising funds for charities... a job very few DJs want to do.

Red immediately began searching for information and found on the Internet a virtual *Beginner's Guide To Mobile DJ Fame & Fortune*. Some of the tips in this book include:

- Don't talk too much.
- Don't play music too loud.
- Don't play unfamiliar music.
- Don't buy equipment you can't lift.
- If it has a beat and no melody... it's poetry, not music. Save it for the coffee houses.

Propped with these helpful hints and further supported by an overwhelming desire to enjoy life, Red set out to "do the do." One of Red's first Mobile DJ bookings resulted from people thinking that, since he enjoyed whistling, he would probably be a great entertainer for their charity event. Once people at other performances were exposed to his sparkling wit, nimble tongue, and unique "Time Machine," non-charitable events soon followed. "Time Machine?" you ask. I was wondering what was taking you so long.

RED HOT ROD

Let's be honest. The vehicles most mobile entertainers use to transport their gear are no big whoop. Typically, they are boring yet functional means of transportation that include merely four sides, a ceiling, a floorboard, a motor and a set of tires. Now take a look at Red's vehicle! When this guy decides to take his act on the road, he does it with class! This is style that would make Tim "The Tool Man" Taylor grunt with approval.

It was Red's wife, Connie, who first spotted the customized 1956 Ford panel truck for sale at a collectible car show. "I immediately fell in love with it and gave the owner's phone number to Red," she said. "Ever since he was a teenager, Red has wanted to own a classic car. It makes me happy that he now has his dream vehicle to tinker with in his free time."

Imagine yourself arriving at a performance behind the wheel of Red's restored classic Time Machine.

PRETTY COOL, HUH?

And it's not just all show. Red's classic Time Machine hauls his DJ gear to each performance. He has installed a special liner in the cargo area of the truck to protect the inside of the vehicle from the normal wear and tear of loading and unloading his equipment. According to Red, the truck is a great business magnet. "Clients love it, and strangers chase me down for details. People on the road are constantly giving me a thumbs-up sign and honking their horns in approval!"

Red Hot!

After 20 years of military service and 23 years as an insurance agent, Red realized he was ideally prepared for the Mobile DJ profession.

Flashback and the Time Machine

1956 Ford F100 Panel Truck

Engine:
1971 Ford 302 V-8
B&M 144 supercharger
Edelbrock 4 bbl, 600 CFM carb
Twin turbo exhaust
Ford C-4 automatic transmission

Suspension:
Front - Camero independent
Rear - 9-inch Ford, 3.89: 1 differential

Reversed eye monoleaf spring
w/ Air Lift spring suspension
Boyd custom wheels

Body:
Custom restored steel
Ferrari Red poly finish with clearcoat
Custom beige tweed interior
Captain's chair reclining seats

Payload:
Celestion CRi 153 3-way speakers (2)
Celestion CRi 102 2-way speakers (2)
Roland PA-400 powered mixer
Gemini CD-8800 CD players (2)
JVC duel deck tape player
Custom-made mobile cart/console
Portable tables (2)
400 compact discs
Sharp laptop computer
Assorted lighting, mics, cables
Pneumatic wheeled hand truck
High-back swivel bar stool





RED HOT AUGUST NIGHTS

During 51 weeks of the year, Reno justifies its reputation as the "Biggest Little City In The World." Major indoor and outdoor events are held by private citizens and public entities. This provides a continuous solid core of business for professional entertainers and party planners. Then during the first week in August, Reno does a reverse time-warp with a "Hot August Nights" affair. Nearly 10,000 vintage cars and 250,000 people arrive to enjoy a week-long party. The '50s and '60s return with wheels and music on nearly every street corner. Major recording and radio luminaries light up the various casino showrooms.

Red's vintage wheels take him right into the thick of Reno's annual Hot August Nights celebration as both an entertainer and an active participant. As an entertainer, he is often hired to provide music in one of the many tents that are set up throughout the city to attract guests to business parties. As a classic car participant, Red's Time Machine can be found prominently on display with other memorable vehicles for celebrants to enjoy.

"This event cannot be described," Red beamed. "Once you are there, you will always want to return. It allows me the opportunity to recapture the music that my heart has been beating for for over forty-five years."

BEST JOB IN THE WORLD

It is indeed a rare individual who can successfully practice several unrelated careers in one lifetime... and enjoy each one. Red Kittel has not only been able to accomplish that feat, but also has been (and continues to be) able to help others along the way. "A lot of my entertainment time is still donated," Red proudly states. "This community has been very good to me and to my wife, Connie. We feel that Flashback and the Time Machine gives us a way to pay it back."

Samuel Johnson once wrote, "Happiness is not a state to arrive at... but a manner of traveling." But he obviously didn't know of Red and his Time Machine.

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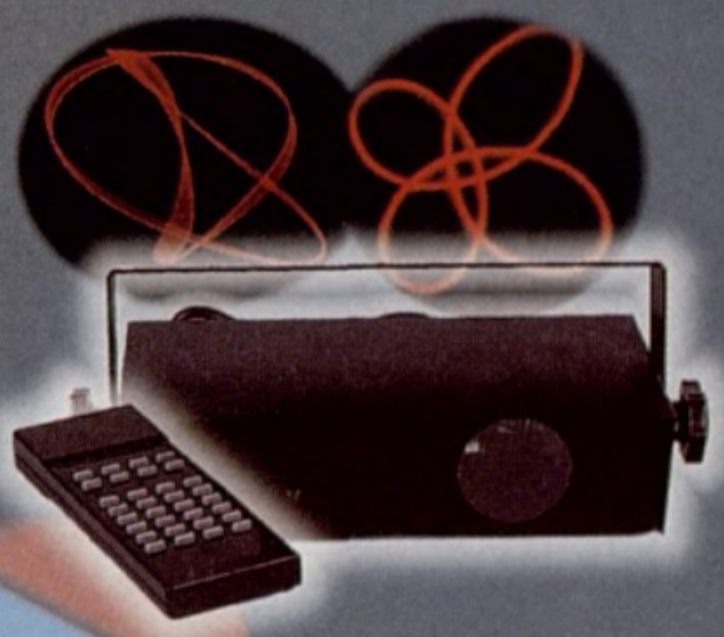
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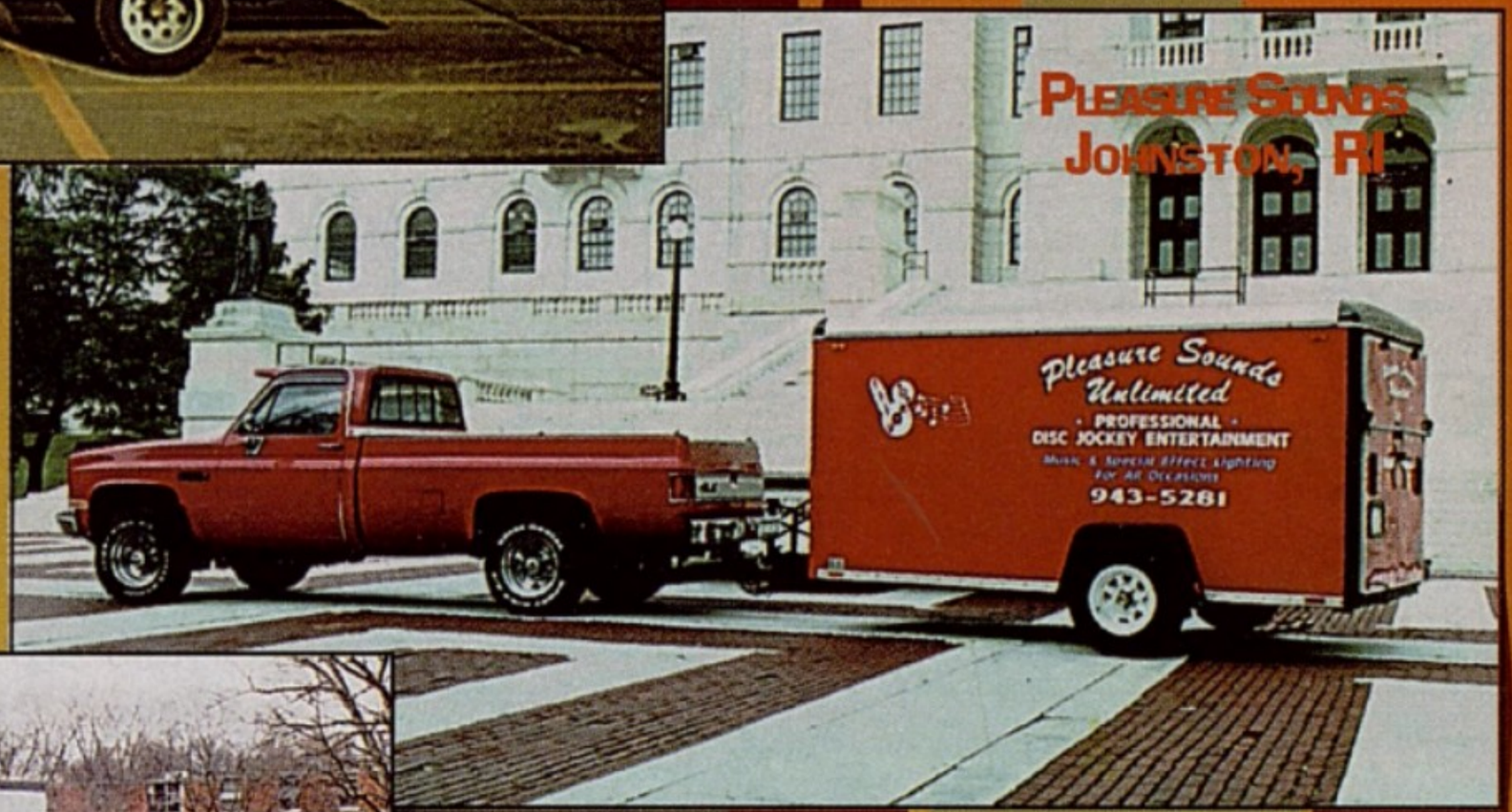


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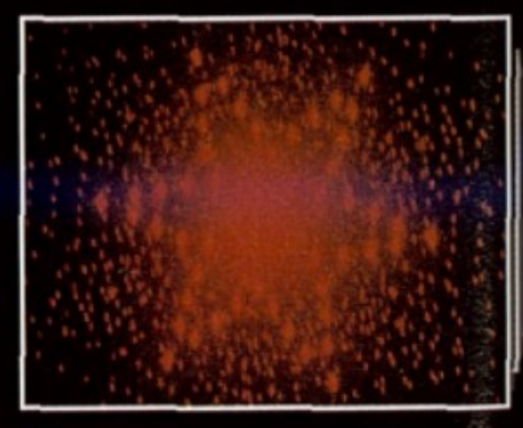


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Getting to the gig is still one of the biggest challenges facing Mobile DJs. To help you get your act on the road, DJ Shopper takes a candid look at America's top selling vehicles...

PICKUP TRUCKS



FORD RANGER

R10 Regular Cab XL 2WD 5-speed Manual • MSRP = $10,970 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 3 yr./36,000 mi. • Rust: 6 yr./100,000 mi. • Roadside Assistance: 3 yr./36,000 mi. • SPECIFICATIONS: Acceleration (0-60 mph): 9.5 sec. • Base Engine Type: Inline 4 • Base Number of Cylinders: 4 • Base Engine Size: 2.3 liters • Horsepower: 112 hp • Fuel Tank Capacity: 17 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 1,650 lbs. • Maximum Towing Capacity: 6,000 lbs. • Maximum Seating: 3 • Length: 184.3 in. • Width: 69.4 in. • Height: 64 in. • Weight: 2,970 lbs. • Wheelbase: 107.9 in. • Turning Circle: 36.5 ft. • EPA Mileage Estimates: Manual: City = 23 mpg/Highway = 27 mpg • Automatic: City = 21 mpg/Highway = 25 mpg • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: NA • Driver Air Bag: Standard • Passenger Air Bag: Optional • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

BY HENRY COLLINS

While vans and minivans are still very popular vehicles for transporting DJ gear, pickup trucks and trailers are fast becoming a favorite among Mobile DJs and offer some advantages worth considering.

AFFORDABILITY

One of the most attractive features that pickups offer over vans is reduced sticker shock. The average price of the eight models featured in this article is $11,624. Compare this with the price of a new stripped down van or minivan, which can start at $19,000. The savings alone is enough to purchase a serious sound system.

If you are counting pennies, as many of us are these days, the lower purchase price of pickup trucks also translates into a smaller insurance premium. The money you save here can be used to build up your music library or feed your gas tank.

HIGHER PAYLOAD CAPACITY

When it comes to payload muscle, you can't beat a pickup truck. After all, minivans were designed to carry people and vans for light hauling. The average payload capacity of the four domestic pickup trucks featured in this article is a hefty 2,610 pounds. The average towing capacity is 6,925 pounds. The imports came in with an average payload figure of 1,367 pounds and towing at 2,875. Clearly, if you are looking to move heavy gear, you're better off shopping for a domestic pickup truck. They offer greater cargo carrying capacity and towing capability than most imports at the same price.

EASY LOADING AND UNLOADING

A pickup truck is a whole lot easier to load and unload than a van. There are no door frames or roof lines to contend with and you have full access to your load from either side. This translates into easier parking since you don't have to worry about access to side doors, which is often the case with vans and minivans. Access from all sides also means that several people can be loading and unloading at the same time without getting in each other's way. This is especially useful when loading and unloading large or heavy items that requires the help of two or more people.



CHEVROLET

1997 K2500 4WD Fleetside Regular Cab Longbed • MSRP = $21,023 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 3 yr./36,000 mi. • Rust: 6 yr./100,000 mi. • Roadside Assistance: 3 yr./36,000 mi. • SPECIFICATIONS: Acceleration (0-60 mph): NA • Braking Distance (60-0 mph): NA • Base Engine Type: V8 • Base Number of Cylinders: 8 • Base Engine Size: 5 liters • Horsepower: 230 hp • Fuel Tank Capacity: 34 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 3960 lbs. • Maximum Towing Capacity: 8,000 lbs. • Maximum Seating: 3 • Length: 213.4 in. • Width: 76.8 in. • Height: 75.8 in. • Weight: 4,640 lbs. • Wheelbase: 131.5 in. • Turning Circle: 44.7 ft. • EPA Mileage Estimates: Manual: City = NA/Highway = NA • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: Standard • Driver Air Bag: NA • Passenger Air Bag: NA • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

DODGE

1997 Dodge Dakota 2WD Regular Cab Shortbed • MSRP = $12,725 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 3 yr./36,000 mi. • Rust: 5 yr./100,000 mi. • Roadside Assistance: 3 yr./36,000 mi. • SPECIFICATIONS: Acceleration (0-60 mph): 8.4 sec. • Braking Distance (60-0 mph): 149 ft. • Base Engine Type: Inline 4 • Base Number of Cylinders: 4 • Base Engine Size: 2.5 liters • Horsepower: 120 hp • Fuel Tank Capacity: 15 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 2,600 lbs. • Maximum Towing Capacity: 6,700 lbs. • Maximum Seating: 3 • Length: 195.8 in. • Width: 71.5 in. • Height: 65.6 in. • Weight: 3,273 lbs. • Wheelbase: 111.9 in. • Turning Circle: 36 ft. • EPA Mileage Estimates: Manual: City = 20 mpg/Highway = 25 mpg • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: Optional • Driver Air Bag: Standard • Passenger Air Bag: Standard • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No





GMC

1997 GMC Sierra C1500 2WD Special Regular Cab Wideside Shortbed • MSRP = $14,602 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 3 yr./36,000 mi. • Rust: 6 yr./100,000 mi. • Roadside Assistance: 3 yr./36,000 mi. SPECIFICATIONS: Acceleration (0-60 mph): NA • Braking Distance (60-0 mph): 144 ft. • Base Engine Type: V6 • Base Number of Cylinders: 6 • Base Engine Size: 4.3 liters • Horsepower: 200 hp • Fuel Tank Capacity: 25 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 2,231 lbs. • Maximum Towing Capacity: 7,000 lbs. • Maximum Seating: 3 • Length: 194.5 in. • Width: 76.8 in. • Height: 70.8 in. • Weight: 3,869 lbs. • Wheelbase: 117.5 in. • Turning Circle: 39.8 ft. • EPA Mileage Estimates: Manual: City = 17 mpg/Highway = 23 mpg • Automatic: City = 16 mpg/Highway = 21 mpg • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: Standard • Driver Air Bag: Standard • Passenger Air Bag: Standard • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

Nissan

1997 Nissan Truck 2WD XE King Cab 5-speed • MSRP = $14,649 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 5 yr./60,000 mi. • Rust: 5 yr./unlimited mi. • Roadside Assistance: NA • SPECIFICATIONS: Acceleration (0-60 mph): NA • Braking Distance (60-0 mph): NA • Base Engine Type: Inline 4 • Base Number of Cylinders: 4 • Base Engine Size: 2.4 liters • Horsepower: 134 hp • Fuel Tank Capacity: 15.9 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 1,400 lbs. • Maximum Towing Capacity: 3,500 lbs. • Maximum Seating: 4 • Length: 190 in. • Width: 65 in. • Height: 62 in. • Weight: 2900 lbs. • Wheelbase: 116.1 in. • Turning Circle: 36.7 ft. • EPA Mileage: Manual: City = 21 mpg/Highway = 25 mpg • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: NA • Driver Air Bag: Standard • Passenger Air Bag: NA • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

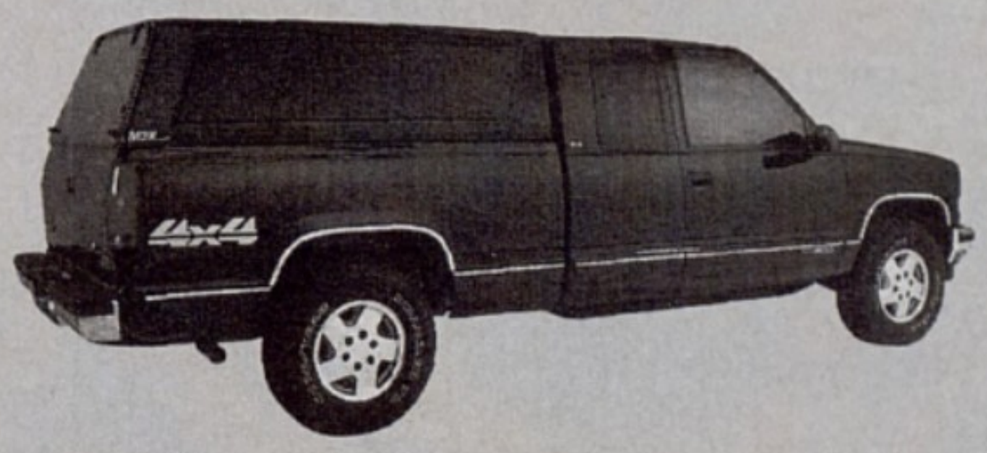


DURABILITY

Pickups are designed to take a beating. The engines are tougher and the suspension system is stiffer than minivans. With routine maintenance, you can easily rack up 100,000 miles and more with a pickup. Here in Nashville, the capital city of pickup trucks, it's common to find one with over 150,000 miles logged on the odometer. Best of all, finding parts and service for a pickup truck is about as easy as buying groceries.

VERSATILITY

There are a wide variety of aftermarket products available for customizing pickup trucks. For example, Continental Camper Company, in Lafollette, Tennessee, offers a complete line of fiberglass and aluminum camper tops and truck caps to fit a wide variety of truck bed types. These covers and tops offer protection from the elements and are available with locking doors and handles for added security. Prices for aluminum tops complete with brake lights and locking door handles are priced as low as $340. A comparable fiberglass model with brake lights and locking doors starts at $800 (see photo on next page).



TRUCK TOPS AND BODIES

If you are looking to purchase a pickup truck, there are a number of customizing options you may want to consider. You can purchase camper tops and truck covers to help protect your cargo from foul weather and equally foul thieves. They are available in lightweight aluminum and fiberglass. The fiberglass models usually feature composite materials for added strength and are molded to match the truck body's styling. Expect to pay a little more for fiberglass tops. Other preferred options include swing-out side windows and roof racks. For full-size truck buyers, you can purchase a walk-in service body to replace the rear cargo bed. A typical box measuring 6-feet high by 8-feet long by 79-inches wide will start at $3,100. It is important to keep in mind that the added weight of the box will reduce your truck's carrying capacity so it's recommended for use with a one-ton or better long bed truck.

HIGH TOWING CAPACITY

Pickup trucks are ideal for hauling trailers. The rear-wheel drive pickups offer greater traction control when handling a trailered load than front-wheel drive minivans. In addition, full-size pickups, like Chevrolet's K2500, can tow up to an 8,000-pound load. Few vans on the market, short of GMC's massive Suburban, can come close to delivering this kind of towing capacity. There's even a fifth-wheel trailer hitch available for pickup trucks hauling 30-foot trailers.



MAZDA

1997 Mazda B4000 4WD Base Regular Cab Shortbed • MSRP = $16,365 • WARRANTIES: Basic: 3 yr./50,000 mi. • Drivetrain: 3 yr./50,000 mi. • Rust: 5 yr./unlimited mi. • SPECIFICATIONS: Acceleration (0-60 mph): 9.5 sec. • Braking Distance (60-0 mph): 149 ft. • Base Engine Type: V6 • Base Number of Cylinders: 6 • Base Engine Size: 4 liters • Horsepower: 160 hp • Torque: 220 lbs./ft. • Fuel Tank Capacity: 17 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 1,250 lbs. • Maximum Towing Capacity: 2,000 lbs. • Maximum Seating: 3 • Length: 184.5 in. • Width: 69.4 in. • Height: 67.5 in. • Weight: 3,242 lbs. • Wheelbase: 108.2 in. • Turning Circle: 37.3 ft. • Manual: City = 18 mpg/Highway = 23 mpg • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: Standard • Driver Air Bag: Standard • Passenger Air Bag: NA • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

QUALITY IS JOB WHAT?

WHAT TO DO WHEN LIFE HANDS YOU A LEMON - BY R.A. LINDQUIST

Under pressure from the government and consumer groups, manufacturers have made great strides in improving the quality of vehicles. However, if the 1996 Fill size Ford Bronco* purchased for last year's truck and van issue (November '96) is any indication, they have a long way to go. The vehicle was delivered with a myriad of factory defects including mismatched door handles, poorly fitting hood and doors, and defects in the steering system. After six months of return trips to the dealer, it was clear things were not going to get better.

Pursuant to the instruction in the owner's manual, I began calling the customer service department at Ford, requesting a factory representative look at the vehicle. They refused, but did arrange to have the vehicle checked out by another dealer. After two visits, specific concerns still existed. As a last resort, I took the vehicle to three other shops (including another Ford dealer) and obtained estimates for properly repairing the vehicle. I then filed for arbitration under New York State's Lemon Law. Armed with the estimates, photographs, stacks of faxes and letters to Ford, and the vehicle itself, I faced off against three Ford representatives. It was an exhausting and sometimes heated ordeal. In the end, the case was decided in my favor. Ford had to refund the entire cost of the vehicle.



Decals, such as these made on a Laser printer, draw attention to defects and may convince your dealer you are serious.

While it was a relief to turn this lemon into lemonade, it was, nevertheless, bittersweet. As 1996 was the last year for the big, full-sized Bronco, I had to replace it with a vehicle from a different manufacturer. In their foiled attempt to sidestep their obligations per the new vehicle warranty, a lot of time and money was wasted, which ultimately gets passed along to other consumers. All I ever wanted was for the vehicle to be right. Why didn't they just fix it?

How to get action!

1. To avoid future problems, carefully check over your new vehicle in daylight before taking delivery.
2. If you find anything wrong, refuse to take delivery. Insist that it be fixed first. Don't let them talk you into taking it now and bringing it back later. Refuse to take delivery. PERIOD!
3. If you discover problems after delivery, take it back to your dealer as soon as possible. If the problem still exists, bring it back again, and again. Document every visit.
4. If the problem is not fixed after the third attempt, talk directly to the owner or general manager of the dealership.
5. If you are still not satisfied, begin calling and faxing the manufacturer's customer service department. Don't let up until you get some type of action. Keep copies of *all* correspondence.
6. If your complaint is still ignored or they blatantly refuse to honor the warranty, start thinking "Lemon Law." The laws and qualifications vary from state to state. To find out about the laws in your state, contact your state's Attorneys General office. Good luck, and happy motoring.

** Note: This is not to infer that this or any particular make of vehicle has more quality problems than others. Quality levels vary year by year and model by model. For information on how a particular vehicle ranks in comparison to others, consult Consumer Reports or other unbiased consumer publications.*



DJ SHOPPER



ISUZU

1997 Isuzu Hombre S Regular Cab • MSRP = $11,272 • WARRANTIES: Basic: 3 yr./50,000 mi. • Drivetrain: 5 yr./60,000 mi. • Rust: 6 yr./100,000 mi. • Roadside Assistance: 5 yr./60,000 mi. • SPECIFICATIONS: Acceleration (0-60 mph): 12.6 sec. • Braking Distance (60-0 mph): 149 ft. • Base Engine Type: Inline 4 • Base Number of Cylinders: 4 • Base Engine Size: 2.2 liters • Horsepower: 118 hp • Fuel Tank Capacity: 18.5 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 1,138 lbs. • Maximum Towing Capacity: 2,000 lbs. • Maximum Seating: 3 • Length: 188.9 in. • Width: 67.9 in. • Height: 62.1 in. • Weight: 3,125 lbs. • Wheelbase: 108.3 in. • Turning Circle: 36.9 ft. • EPA Mileage Estimates: Manual: City = 23 mpg/Highway = 30 mpg • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: Standard • Driver Air Bag: Standard • Passenger Air Bag: NA • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

A SOLID INVESTMENT

Before sinking deep cash into a van or minivan, you may want to take a closer look at the many advantages that pickup trucks offer. And while there are some minor drawbacks, these can be easily overcome with the purchase of optional products and accessories. So if you're looking for a reliable and affordable way to move your gear, don't overlook the pickup truck… it's not the cowboy's Cadillac anymore.



TOYOTA

1997 Toyota T100 2WD Standard Regular Cab 5-speed • MSRP = $14,638 • WARRANTIES: Basic: 3 yr./36,000 mi. • Drivetrain: 5 yr./60,000 mi. • Rust: 5 yr./unlimited mi. • Roadside Assistance: NA • SPECIFICATIONS: Acceleration (0-60 mph): NA • Braking Distance (60-0 mph): NA • Base Engine Type: Inline 4 • Base Number of Cylinders: 4 • Base Engine Size: 2.7 liters • Horsepower: 150 hp • Torque: 177 lbs./ft. • Fuel Tank Capacity: 24 gal. • Maximum Cargo Capacity: NA • Maximum Payload: 1,680 lbs. • Maximum Towing Capacity: 4,000 lbs. • Maximum Seating: 3 • Length: 209.1 in. • Width: 75.2 in. • Height: 67.2 in. • Weight: 3,320 lbs. • Wheelbase: 121.8 in. • Turning Circle: 37.7 ft. • EPA Mileage Estimates: Manual: City = 19 mpg/Highway = 23 mpg • Automatic: City = NA/Highway = NA • SAFETY FEATURES: Four-Wheel Anti-Lock Brakes: NA • Driver Air Bag: Standard • Passenger Air Bag: NA • Side Air Bag: NA • Integrated Child Seat: NA • Meets 1999 Side-Impact Standards: No

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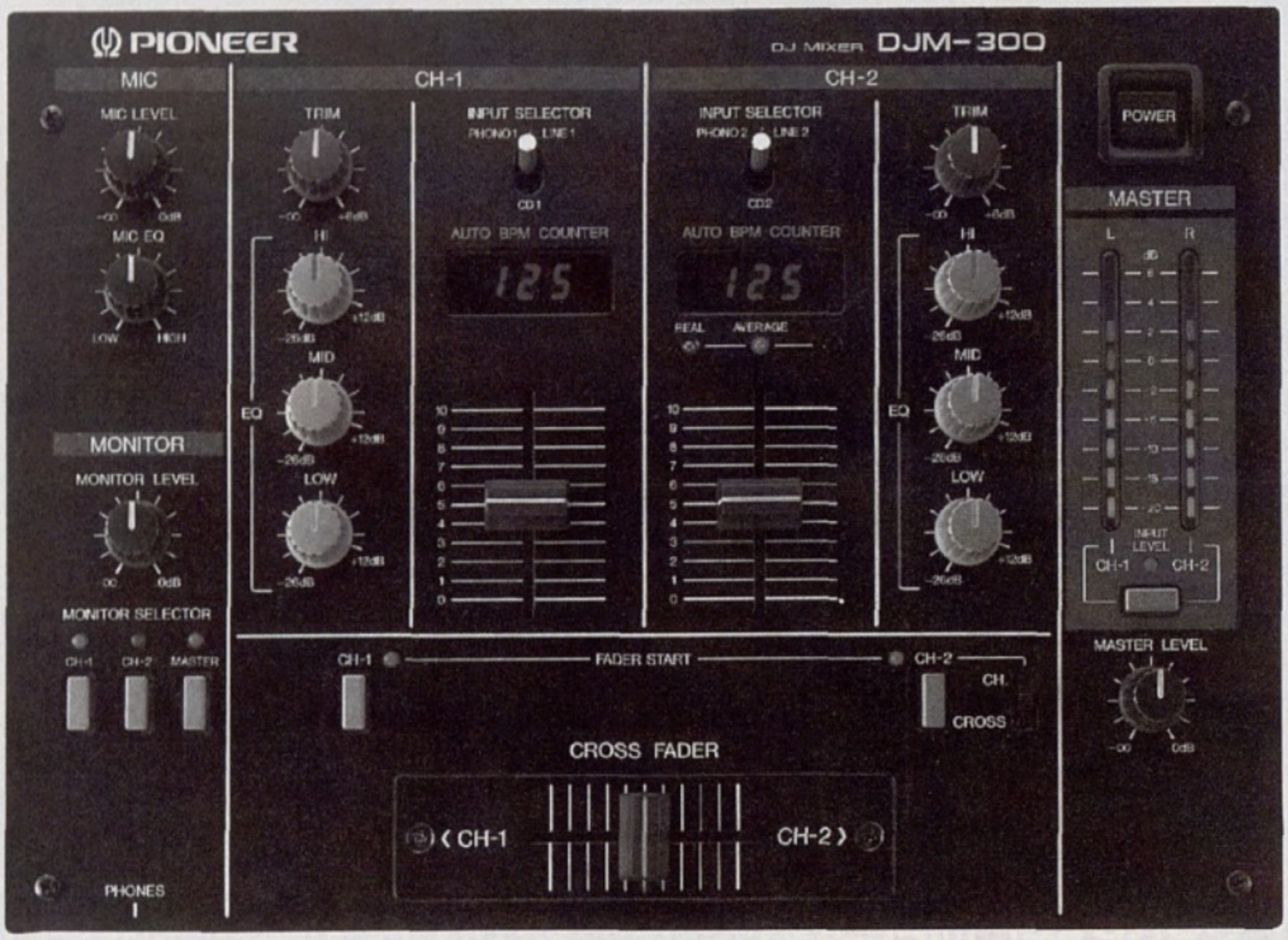


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BY HENRY COLLINS

PIONEER DJM-300



Building on the success of their DJM-500 mixer, Pioneer introduces its latest effort in the form of the DJM-300. This compact, more affordable version is certain to attract a loyal following.

Pioneer's DJM-500 was an instant hit with DJs worldwide. Unfortunately, its $1,200 sticker price puts it just outside of the reach of many budget-conscious DJs. To help remedy this problem, Pioneer has recently introduced its new DJM-300, with a reduced suggested retail price of $799. While it's still a little steep, it is certain to win an even larger following than its more costly big brother.

STRIPPED DOWN

To shave $400 off the price of the DJM-500, Pioneer had to cut deep... real deep. It was a tough call, but they managed to retain some of the DJM-500's most popular features.

The DJM-300 is a two-channel version of the four-channel DJM-500. Each input channel features individual trim and three-band EQ controls. Each EQ control offers -26dB of signal attenuation for use as a "kill" switch, in addition to providing +12dB of boost. A toggle switch input selector on each channel lets you select between a phono/line and CD source. A rear panel source selector switch allows you to set the corresponding input jacks for use with a turntable or line level source. The front panel input selector switch features a long stem and soft throw, making it ideal for creating lightning fast transformer effects.

Another popular feature that made its way over to the DJM-300 is the Auto BPM Counter. Like the DJM-500, this counter provides an average and real-time BPM count of each input source. Both counters perform accurately and flawlessly. A push-button selector switch allows users to choose between both modes of BPM counts. Pioneer's decision to retain this feature was a smart move since most of the DJs who don't use beat counters wouldn't spend $800 for a mixer of this type.

Test Bench

The following components were used in the product evaluation.

Rack: CSL SuperTable
Gem Sound AR-32

CD Player: Pioneer CDJ-500II

Equalizer: GLI GQ-2010

Amplifier: Pioneer M-V3000

Speakers: Pioneer S-V7000

PIONEER DJM-300
Suggested List: $799.00

Pioneer New Media
2265 E. 220th Street
Long Beach, CA 90810
Tel: 310-952-2111
Fax: 310-952-2990

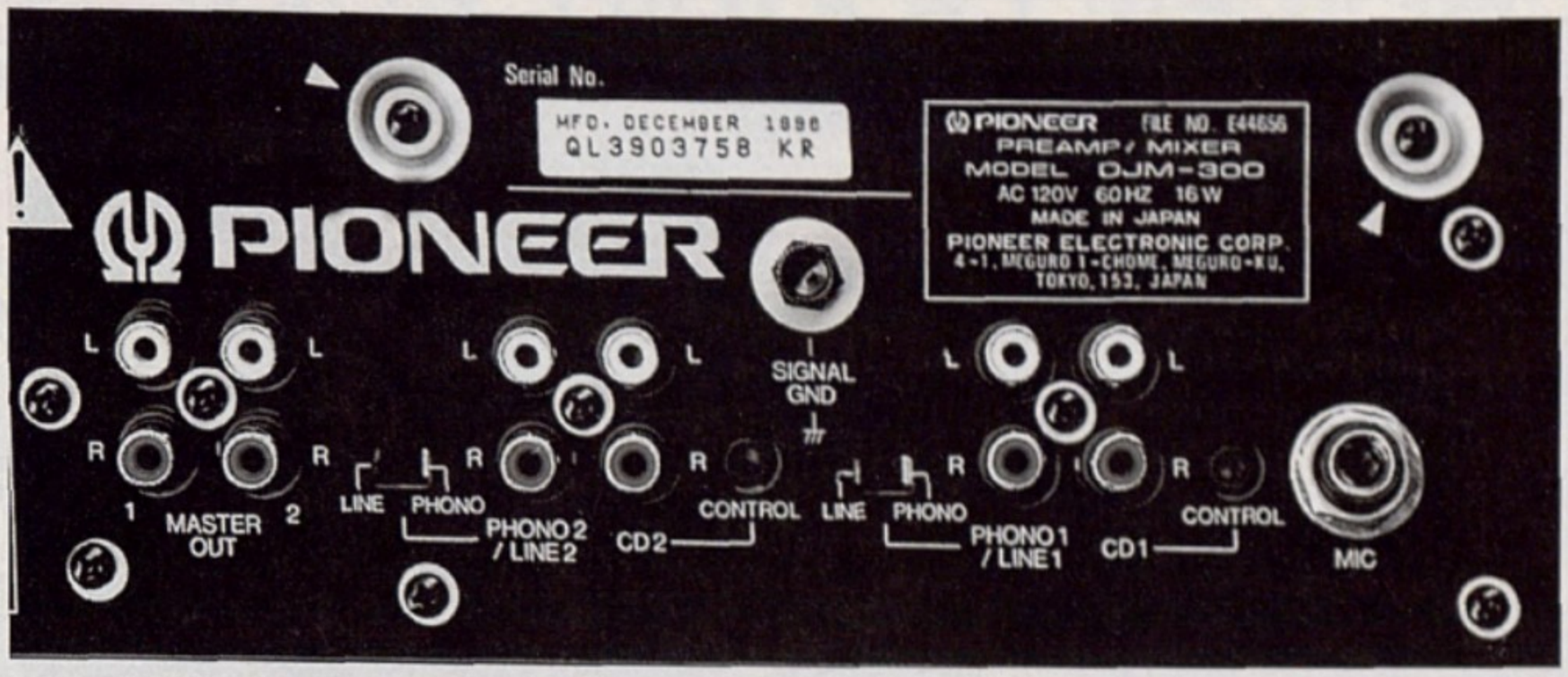
REMOTE FADER START

Another useful item that found its way onto the DJM-300 was the Fader Start feature. With it, users can use the crossfader or channel fader to control play/pause operation of a turntable or CD player, when equipped with remote start capability such as Pioneer's CDJ-500 and CDJ-500II CD players. To help ensure "oops-proof" operation, the DJM-300 offers a push-button control on each channel for switching the Fader Start feature on or off. When active, a small LED next to the push-button lights to provide a visual indication of its functional status. The LED feature is a welcome improvement over the DJM-500's Fader Start capability.

PUSH-BUTTON MONITORING

For source and program monitoring, the DJM-300 offers three push-button controls with corresponding LED on/off indicators. The push-button toggles the monitor source on or off and

controls its placement in the right and left earcup when used with stereo headphones. A separate rotary control provides headphone level adjustment. Unlike the DJM-500, the headphone jack is located on a front-facing side panel and not the top panel. This limits the mixer's use for console or tabletop operation.



REAR PANEL CONNECTIONS on the DJM-300 include (L to R): (2) Stereo Master Outputs, Line/Phono selector and inputs for Phono 2/Line 2, CD2 audio and remote start inputs, Signal Ground, Line/Phono selector and inputs for Phono 1/Line 1, CD1 audio and remote start inputs and Mic input.

A COMPACT PACKAGE

One of the chief complaints about the DJM-500 and CDJ-500 combination was the size of the complete system. Measuring roughly 12-inches wide and 8.75-inches high, the DJM-300's smaller footprint is indeed a welcome change. Is there a matching CD player to complete the package? If you know anything about Pioneer you can answer that question yourself. Yes, a matching top-loading CD player, the CDJ-700, is available. The suggested list price is $1,100. Look for a review on the CDJ-700 in the next issue of *Mobile Beat*.

FOR THE RECORD

Like the DJM-500, the DJM-300 is solidly constructed with all the spit and polish you would expect from Pioneer. All the control knobs are firmly attached and don't fly off in your hand in the heat of battle. I really enjoyed the mixer's simplicity and smooth operation. I have just two criticisms to make. The mixer could use a stereo effects loop for use with outboard effects and processors (I got hooked on the DJM-500's effects). I also wish it had balanced outputs; they come in real handy when using self-powered speakers.

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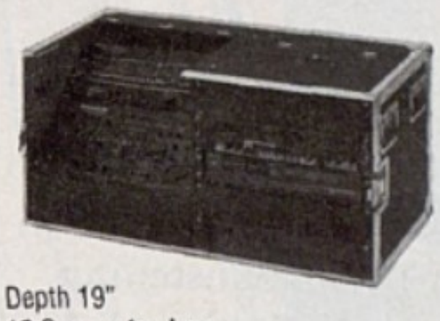
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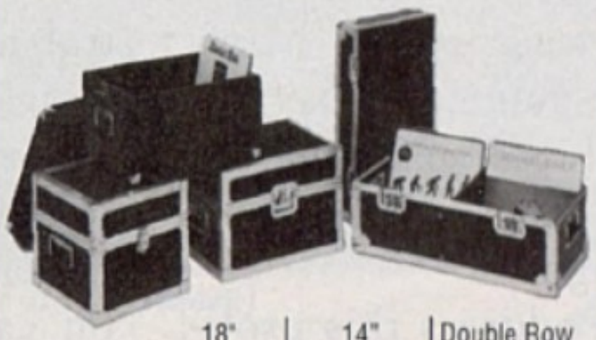
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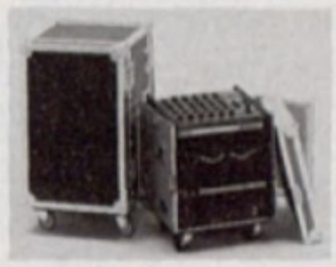
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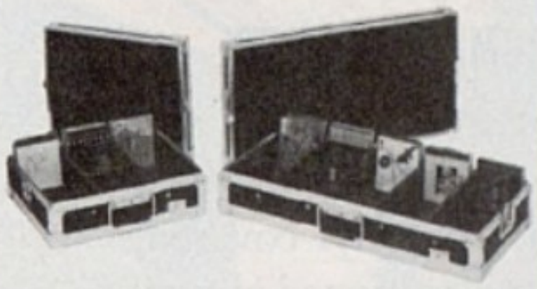
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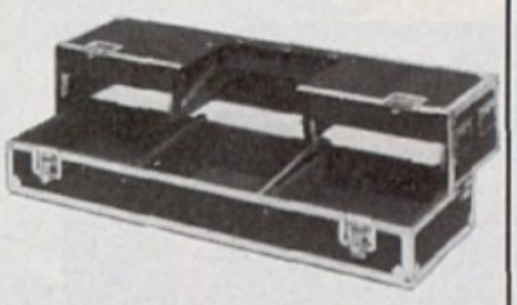
Double Row	Triple Row
Holds 375	Holds 550

CD Cases Available In Any Style



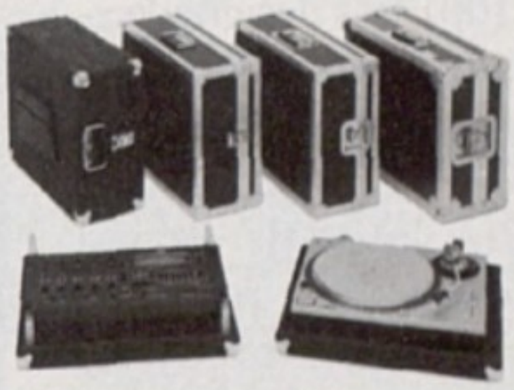
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BY HENRY COLLINS



STANTON 1001 PRO

Still one of the most respected names in hi-fi, Stanton once again proves it has its finger on the pulse of the DJ market.

Test Bench

The following components were used in the product evaluation.

Rack: CSL SuperTable
Gem Sound AR-32

Mixer: Pioneer DJM-300

CD Player: Pioneer CDJ-500II

Equalizer: GLI GQ-2010

Amplifier: Pioneer M-V3000

Speakers: Pioneer S-V7000

STANTON 1001 PRO
Suggested List: $189.50

Stanton Magnetics
101 Sunnyside Boulevard
Plainview, NY 11803
Tel: 516-349-0235
Fax: 516-349-0230

In addition to its fine line of DJ cartridges, Stanton also makes a complete line of DJ headphones. The latest addition to their line-up is the 1001 Pro.

DESIGNED JUST FOR DJS

The 1001 was designed exclusively for the DJ market. It is the result of dozens of interviews and product tests with leading DJs around the world. The 1001 Pro was engineered to solve a monitoring problem that DJs encounter when cueing up under "live" conditions. In order to hear the bass line and kick drum parts over high-noise levels, DJs must turn up the headphone volume to dangerously loud listening levels, which can result in possible hearing loss.

To address this problem, the 1001 Pro features Stanton's patented DFC (Dynamic Frequency Control) feature. With it you can individually adjust the bass response of each earcup to suit your personal listening preference. A rotating dial on each earcup features seven settings for adjusting the bass from flat frequency response to +6dB boost.



A rotating dial on each earcup allows users to adjust the bass from flat frequency response to +6dB boost.

A COMFORTABLE FIT

For long-wearing comfort the lightweight 1001 Pro features vinyl-covered, soft foam-cushioned earcups and a padded, adjustable headband. The headphone also comes with a rugged 6-foot coiled cable, featuring a molded right-angle stereo phone plug. The headphone and cable assembly is of high-quality construction and will stand up to the wear and tear of active DJ use.

PUMPED UP BASS

I listened to a song with heavy bass on the headphones using Pioneer's DJM-500 mixer and CDJ-500II CD player. The headphone's bass response at the flat frequency setting (the mixer's monitor EQ was set at the center position) was impressive. I slowly advanced the headphone's DFC control to its maximum setting and noticed a dramatic increase in bass response.

CLOSING COMMENTS

Even without the DFC feature, the 1001 Pro is an equally impressive, high-quality headphone. With the DFC control, the 1001 Pro is, without a doubt, one of the most innovative headphone products on the market today.

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BY HENRY COLLINS

BST PICKY 124



With a name like Picky 124, you can't help but wonder about the speaker's performance. So did we. Here's what we found out.

Test Bench

The following components were used in the product evaluation.

Rack: Gem Sound AR-32

Mixer: BST HIFE 1402

CD Player: BST CDD-206

Equalizer: BST Process 10

Amplifier: BSTJMA-900N

BST Picky 124
Suggested List: $763.00

BST
1220 Champion Circle
Suite 100
Carrollton, TX 75006
Tel: 888-BST-0014
Fax: 888-FAX-BST9

Since entering the DJ market, BST has established name recognition very quickly. This time it's due to their popular Picky 124 two-way speaker system. As we soon learned, its performance more than made up for its funny-sounding name.

WELL CONSTRUCTED

The Picky 124 is a full-range, two-way speaker system featuring a high-performance 12-inch Fane woofer and a 1-inch compression driver with exponential horn. The speaker enclosure is made of molded polyethylene plastic and features single piece construction. Even the horn, handle and ports are all molded through a single process for added stability and strength. A pole mount incorporated into the design allows the speaker to be stand-mounted. Six rigging points are also provided for flying the speaker vertically or horizontally. The speaker's weatherproof enclosure is also designed to be used as a floor monitor for live performance applications. The speaker's rear panel features dual Speakon and 1/4-inch phone jack connectors for easy hook up and daisy chaining.

A HIGHLY VERSATILE SPEAKER

The Picky 124 is one of the most versatile speakers on the market today. Its weatherproof enclosure makes it ideal for outdoor sound reinforcement applications such as pool, beach and block parties. The Picky 124 is equally at home in permanent club installations as a stage monitor or for full-range coverage over the dancefloor. Mobile DJs will also love the speaker's pole-mount capability for use in larger venues. The speaker's 1-inch, high-frequency compression driver and horn delivers impressive long-throw performance over a wide coverage area. We suspended a pair from a 10-foot portable truss for use in a live presentation featuring a new-age jazz band and scratch-mix DJ. The speakers performed brilliantly.

NO GLASS JAW

Despite the speaker's compact size, the Picky 124 can really take a punch, up to 300 watts worth. A built-in protection circuit provides added safeguards against speaker component damage. The circuit is instantly activated when the speaker reaches maximum power handling. The circuit also resets itself automatically when input levels return to normal operating parameters.

To protect the speaker's driver components from flying debris, both accidental and intentional, the Picky 124 features a full-face metal grill cover. The grill's outer perimeter is covered with a thick rubber gasket and is securely fastened to the front baffle to prevent unwanted vibration.

A SERIOUS CARPET CLEANER

The Picky 124 is a welcomed break from today's never-ending parade of carpeted "me too" speakers. The speaker has a rich sound with excellent clarity, even at near-deafening listening levels. I really like the speaker's versatility and portability. Bass response was tight, but could use a little tweaking to punch up the bottom end a tad. I was informed by BST that the crossover will be revisited by their engineers, so the tweak is already in the works. Given the speaker's overall performance, I would have to say that the Picky 124 is well worth its $700-plus price tag.



Audiotek's Road Mix I offers an interesting combination

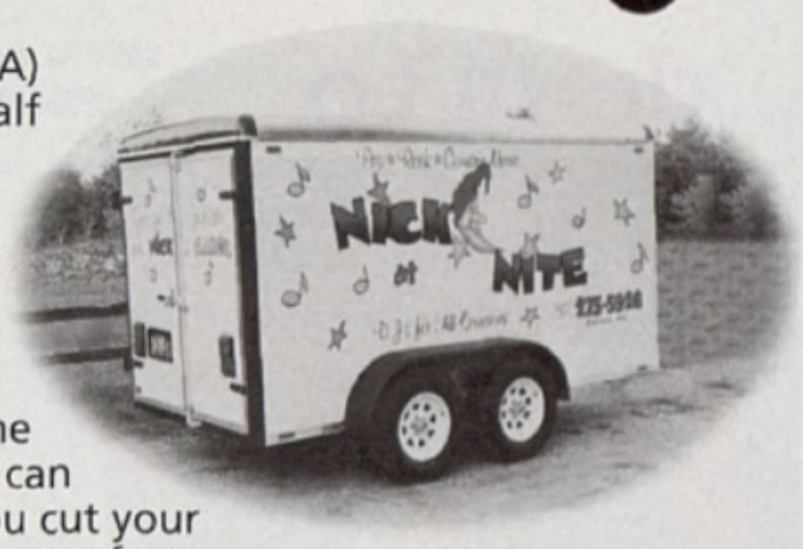
The Road Mix I from Audiotek is a live performance 16-channel mixing system featuring four unidirectional mics and four floor mic stands. Perfect for karaoke and live mixing applications, Audiotek's AMX-1602 mixer offers quality Alps faders throughout. You also get rugged all-metal construction for increased on-the-road dependability. Each input channel features balanced XLR mic and 1/4-inch line inputs. Phantom power is available on channels one through four, and there is channel muting for convenient insertion or cancellation of any input source. Other input channel features include: TRS send/return jacks, three-band EQ, three Aux sends, gain control, LED peak indicator and PFL. The mics come complete with 20-foot cables and adjustable-height floor mic stands. All for the unheard price of $799.

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Versatile new DJ headphones from Pioneer

The SE-DJ5000 professional DJ headphone from Pioneer is specifically designed to meet the needs of Club and Mobile DJs. This innovative headphone features a folding housing with universal joints allowing DJs to turn the earcups in either direction for free-style sound monitoring. A built-in selector provides for stereo or mono listening, allowing DJs to mix right and left channel signals for single earcup monitoring. MSRP: $150

Pioneer New Media
2265 E. 220th Street • Long Beach, CA 90810
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New PAS speaker offers long throw performance

The LT-2 from PAS combines a concentric 12-inch loudspeaker and an extended frequency 2-inch compression driver with active EQ, time correction and crossover filters to create a point source, phase accurate, single enclosure design. The result is a highly directable extended throw loudspeaker with seamless transition between mid and high frequencies. The LT-2 is perfect for large venue sound reinforcement applications such as arenas and stadiums.

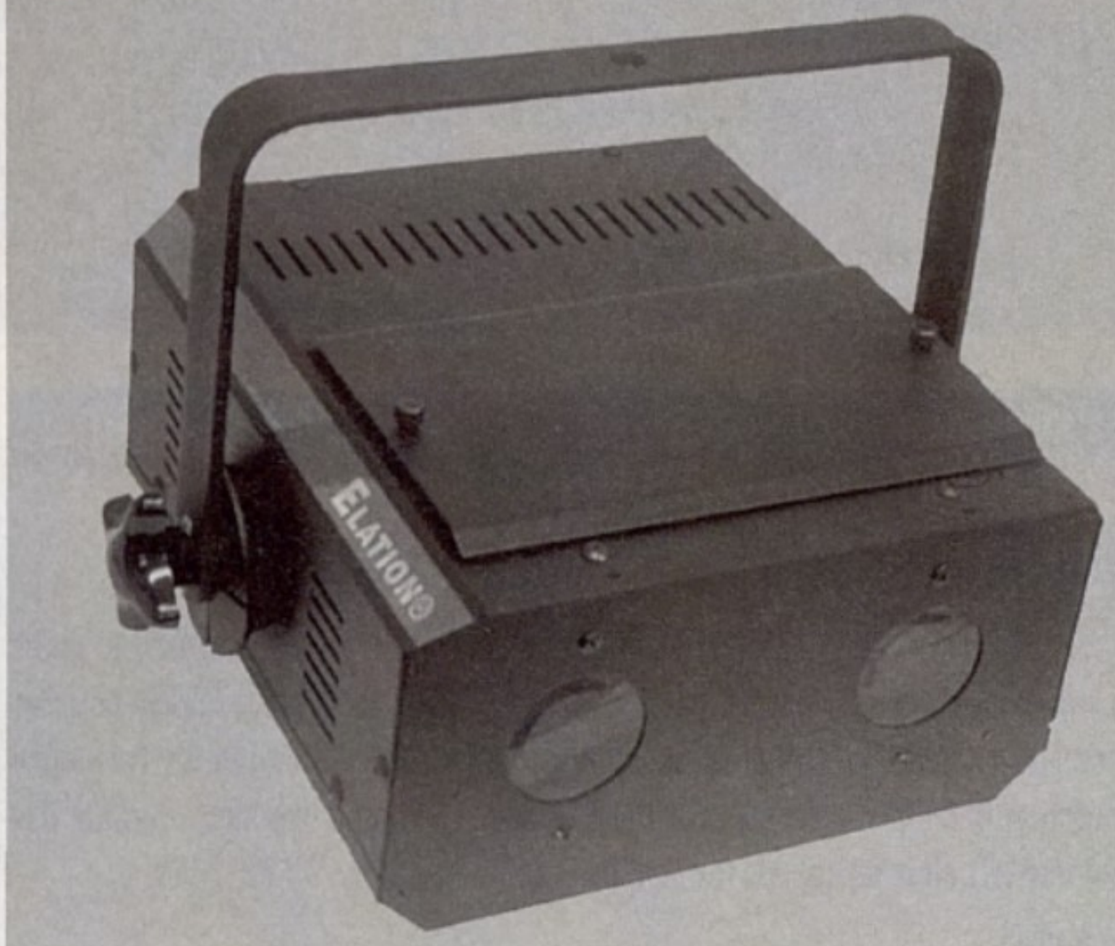
PAS
2270 Cosmos Court • Carlsbad, CA 92009
Tel: (760) 431-9924 • Fax: (760) 431-9496

Numark Industries introduces the DM1635 with the Beatkeeper



Numark Industries' recent release, the DM1635 mixer with the Beatkeeper, allows you to visually track the beat mixes of any input device (up to four at the same time). The Beatkeeper displays the BPM count of any music between 50 and 199 BPM. The "Tempo Difference" and "Beat Offset" bar graphs tell you when you have a perfect mix. All visual displays update their information on every beat. The DM1635 features a standard 19-inch rack mount chassis and is ideal for Club and Mobile DJs.

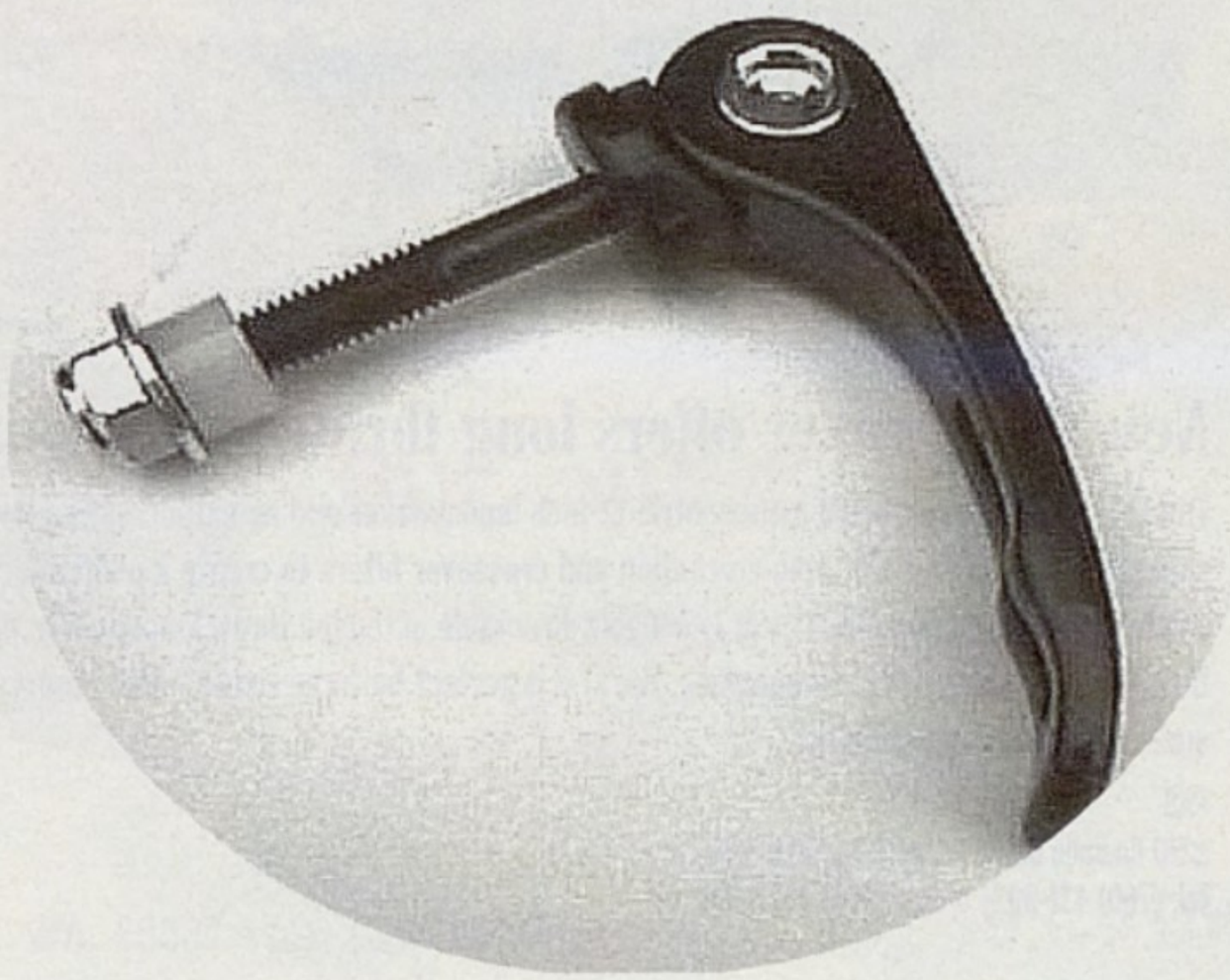
Numark Industries
111 Dupont Drive • Providence, RI 02907
Tel: (401) 946-4700 • Fax: (401) 946-5350



Smart new lighting effect from Elation

The EL-1302 Illusionaire is actually a double moonflower effect with two dichroic mirror dishes that rotate independently of each other. Casting brilliant beams of multicolored light in a starlike pattern, the dual spinning moonflowers run through a preset program to the beat of the music via an internal microphone. An audio sensitivity knob allows users to adjust the unit to respond to the desired sound level. The EL-1302 can also be linked in multiple units which operate in unison to create high-tech intelligent lighting effects.

Elation Entertainment Products
4295 Charter Street • Los Angeles, CA 90058
Tel: (213) 582-3322 • Fax: (213) 582-3311



CSL comes out with new Quick-Cam tripod locks

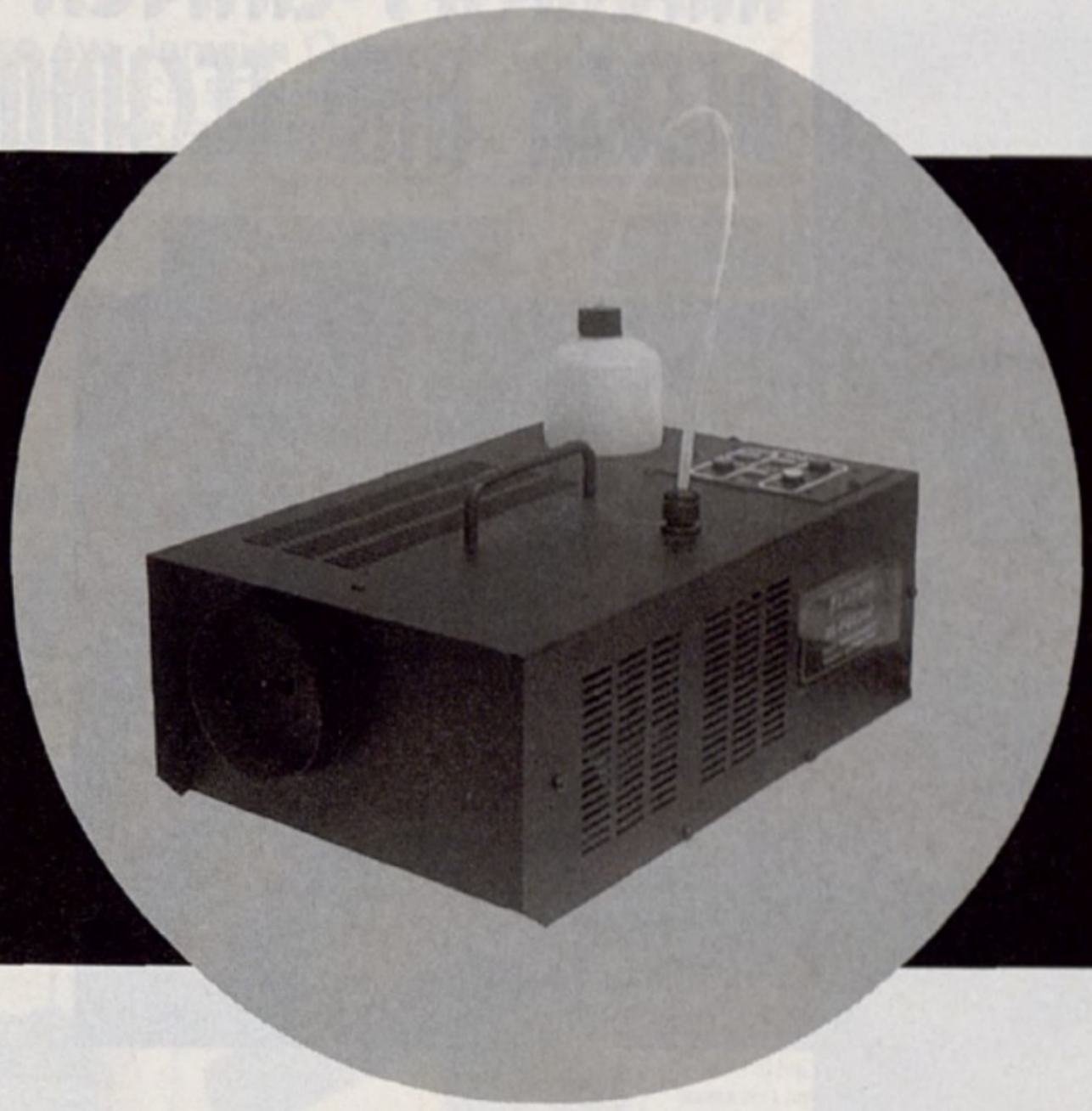
Here's another new time-saver from Colorado Sound N' Light: Quick-Cam tripod locks replace the turn screws on your stands. The locks clamp tight to provide positive pressure, keeping your speakers and light stands from dropping without damaging the tubing. Cost is just $6.50 each.

Colorado Sound N' Light Inc.
7301 N. Broadway • Denver, CO. 80221
Tel: (303) 429-0418 Fax: (303) 429-4844

Fog machine from Elation

When it comes to fog, nothing can roll out the mist like the EL-FG1200 from Elation Entertainment Products. A new high-volume fog machine, the EL-FG1200 has an incredible output of 30,000 cubic feet per minute, making it an ideal effect for smokin' up clubs, concert halls, theatrical productions and other medium-to-large size venues. Blue or black textured finish is available. The unit includes a 25-foot extension cable and a one-quart fog fluid container. MSRP: $880

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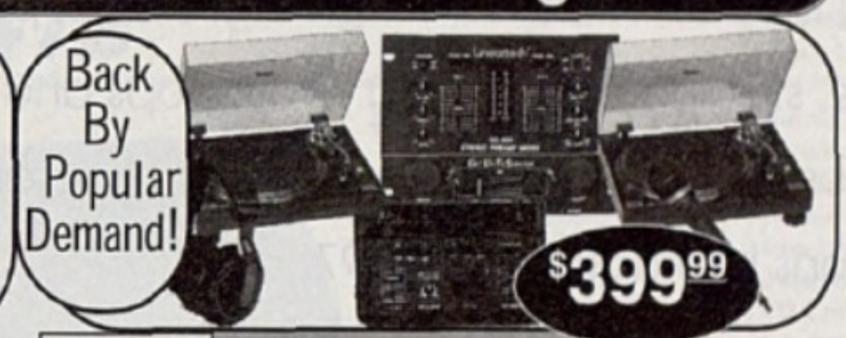
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Lineartech

SCRATCH & SAMPLE PACKAGE

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DJ INTERMEDIATE PACKAGE

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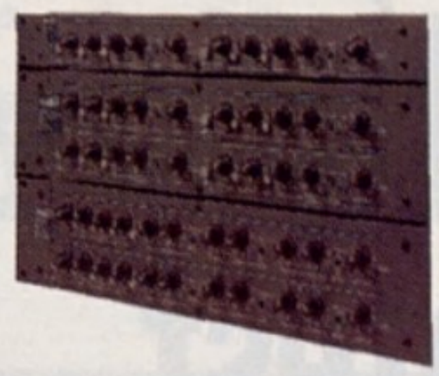
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Alesis M-EQ 230

Alesis M-EQ 230 dual channel precision graphic equalizer, Two 30 band 1/3 octave graphics Eqs in one rack space, each channel covers 25Hz to 20KHz in 1/3 octave increments.

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Ashly LX-308

The LX-308 is a true stereo eight channel line level mixer which may also be used as a sixteen channel mono mixing unit. Each input of the LX-308 has front panel level and pan controls as well as muting with led status indicators.

Call for price $$$



BBE 362SW

The 362SW "Sub woofer control" with a variable low pass filter (30-120Hz) "Sonic maximizer" circuit for increased clarity and definition.

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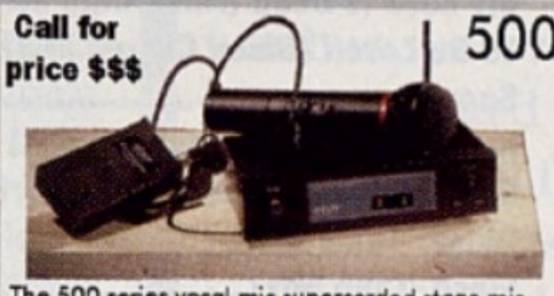
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Shure T4V



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The 500 series vocal mic supercorded stage mic designed specifically for lead and backup vocals. Anti vibration system kills handling noise frequency independent supercorded characteisti suppressed feedback. Frequency response: 60-20,000 Hz



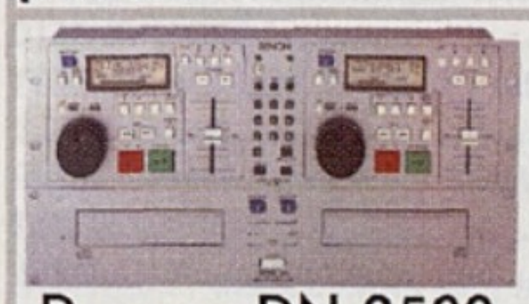
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Gli DC-400

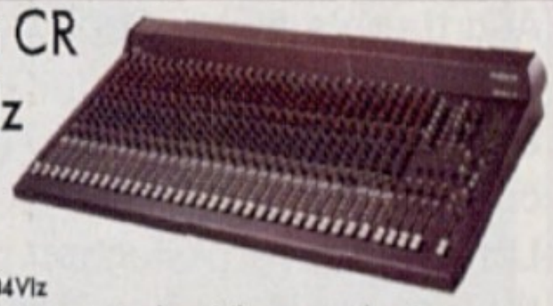
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1200 Technics PRH

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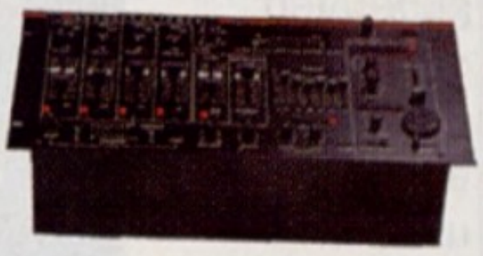
Gemini BD10

Belt drive semi auto system cue, adjustable speed control features touch start stop system and auto return.

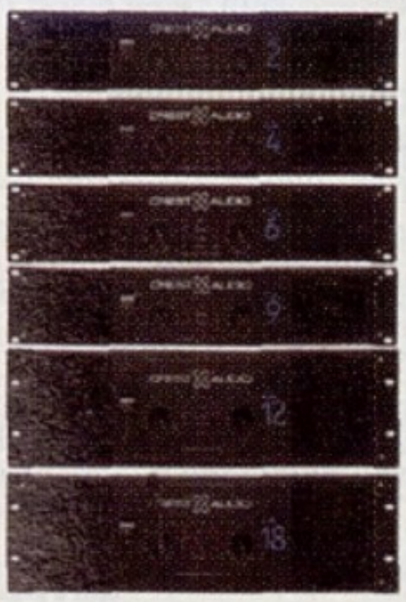
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JBL TR-225

The TR-255 is a two way loud speaker with two 15"LF driver and a JBL compressor driver, Power capacity rated at 450 watt frequency range is 50Hz to 16KHz.

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Rock, Funk, Latin and Laffs highlight latest releases

Among the hordes of exciting new releases are several CDs with a twist. At the top of the pile is a title that's sure to breathe new life into some of the best disco/funk hits of all-time. Remixed to today's house sound, these new versions are totally slammin'. We've also got the scoop on a compilation that gives you a pot of great oldies and motivators mixed for continuous play on two CDs for a cookin' rock 'n' roll party.

And there's more. Cool crowd? Warm up with a few comedy drop-ins and one-liners. There's a new disc that's loaded with laffs! Add to that another cool 80's compilation, a summer hit fest that is loaded, a Latino/tropical collection perfect for the main stream, the newest in country dance, and some hard-to-finds are found! Keep 'em dancing and enjoying! Read on!

CLUBBIN'

Having generated sales in excess of half a million units in Europe and increasing in popularity among DJs here in the U.S., "Club Mix '97 Vol.2" reached the No. 1 chart position in the U.K. And now comes Club Mix '97 Vol.3. Frequently a source of excellent new and current dance tracks, the "Club Mix" series features many extended club versions and is pre-mixed or can be individually tracked to each song. Here's what's included:



Deep (Deeper Vocal Mix) ARIEL
Fly Life (Basement Jaxx Mix) BASEMENT JAXX
You're Free (Mood II Swing Mix) ULTRA NATE
Nightmare (Sinister Strings Mix) BRAINBUG
Satisfied (Original Mix) H20
Footprint ('97 Revamp) DISCO CITIZENS
Never Lost His Hardcore (Baby Doo Mix) NRG
Cafe Del Mar (Three In One Mix) ENERGY 52
The Difference (The Tweeky & Funky Remix) FUNNY WALKER
The Prophet (Tyrome's Spirit In The House Mix) CJ BOLLAND
Go With The Flow (Original Mix) LOOP DA LOOP
Shine (Full 12" Vocal Mix) SPACE BROTHERS
Hondy (No Access) (Salone Margherita Mix) HONDY
My Love Is Deep (Nush Club Mix) SARA PARKER
To Be Loved (Disco Citizen Mix) LUCE DRAYTON
Snow O.R.N.
Invader (Dillion & Dickens Mix) KOOLWORLD
Spin Spin Sugar (Armand's Dark Garagemix) SNEAKER PIMPS
***Closer Than Close (Hippie Torales Mix)* ROSIE GAINES**
Flash (Club Mix) BBE
Naked And Ashamed DYLAN RHYMES
Misbehavin' (Rocksteady Dub) BUDDY BOOTH
Reflect (Original Mix) THREE IN ONE
Love On & On (Morales Mix) LORRAINE CATO
Can You Feel The Heat (Splitmatt Mix) THE CARL YOUNGE PROJECT
I Love You, Stop RED FIVE
With Or Without You (Quattara's Tartan Trance Dub) ... MARY KIANI
Legends (Tin Tin Out Mix) SACRED SPIRIT
Rok Da House(Original Mix) TALL PAUL
Hand In Hand (Eddie Fingers Mix) GRACE
Heaven On Earth (Dillion & Dickins Remix) SPELLBOUND
Someone ASCENSION
Flowtation (Original Mix) VINCENT DE MOOR
Scared (The Lonely Traveller) SLACKER
Catch (Andy Ling Mix) SUNSCREEM
Break It (The Devil Fish Mix) MR SPRING
Something's Going On (Original Mix) TODD TERRY

SUMMER IN THE CITY

Oldies with a new twist is what you can expect from the new release of the two CD compilation "Sixties Summer Mix." The new twist is that it's mixed. Not beat mixed, but segued to blend a nonstop (though trackable) party loaded with the best of 60's rockin' tunes. Featuring several hard to find hits the 50 tracks are:

California Dreamin' MAMAS & THE PAPAS
Mr. Tambourine Man THE BYRDS
Itchycoo Park THE SMALL FACES
Happy Together THE TURTLES
Sunny Afternoon THE KINKS

cont'd page 86



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IT'S TRADITION

Long time favorite of DJs, the DJ Traditionals series of CDs has delivered many of the most-requested tunes for Mobiles, as well as its top selling and excellent DJ Traditionals #7, "Sound Effects For DJs." In their newest release DJ Traditionals #10, "Comedy Drop-Ins!," they have gone all out. Featuring nearly 200 comedy sound bites that you can use to spice up any DJ performance, this two-CD compilation is an essential compliment to any DJ collection. Here's a taste:

Ahh / Ahh, What Do You know? / Abtholutely / Gulp, Gulp, Ahhh / A Total Lack Of Respect / Ahh Ahh Choo / A Sphyncter Says What? / Aahhggeer / Hasta La Vista Baby (Arnold) / Ahh, What's Up Doc? / Bravo, Bravo / Bite Me / Bu Bu Bu Bad / Can't You Hear Me? / Cat Got Your Tongue? / Cut The Crap / Coitanley (Curley) / Come On, Come On / Cool Man (Cheech) / Correctamundo / Democrat? I'm A Pedestrian / Damn / Dat's Right / Do It Till You Is Satisfied / Do You Wanna Dance? / Drop Dead / Dance You Fools / Do Da Dance, Do Da Dance / Dismissed (Colonel Klink) / Dope / Dork / Do You Feel Lucky? (Clint) / Everybody Party (Drunk) / Everybody Have A Gut Time (Dracula) / Exactly / Entertaining / Excellent / Freakin Idiot / Freaking Dope / Fine / Foot Loose And Fancy Free / Forgive Me / Gotcha / Greeeaaat! (Tony The Tiger) / Hey, Everybody Let's Get Naked / Happy, Happy, Joy, Joy / Happy Birthday To You (Drunk) / Handsome, He's Gorgeous / Happy Birthday (Pee Wee) / Hey Now / Horrible, It Was Horrible / Hell, I'll Sleep With Her (Bill Clinton) / Hearing, What Am I Hearing? / Hey, None Of That Funny Stuff (Homer Simpson) / Happy Anniversary, You Fossils / Happy Birthday You Old Fart / Hurry, Hurry / Hurry Up, You Idiot, and many, many more!

How Much Did *Your* Business Grow Last Year?

After ten years as Mr. Music, I was busy every weekend and double-booked most, but I was still working a full-time job. My DJ business was just extra income. Sound familiar? I joined American Mobile Sound in December of 1995. One year later, **I've done more events in the first four months of 1997 than I did in 1994 and 1995 combined,** and I just quit my full-time job. I'm on pace to do over 600 events this year and am the owner of a multi-system company. I'm glad I checked out AMS before my competition did.



***Todd Henry,** formerly Mr. Music, and his manager **Eric Essman** at this year's AMS convention.*

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Sweet Soul Music ARTHUR CONLEY
Respect ARETHA FRANKLIN
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Papa's Got A Brand New Bag JAMES BROWN
Barefootin' ROBERT PARKER
Knock On Wood EDDIE FLOYD
Rescue Me FONTELLA BASS
Hard To Handle OTIS REDDING
Dance To The Music SLY & FAMILY STONE
Green Onions BOOKER T & THE MG'S
Bend Me, Shape Me AMEN CORNER
Flowers In The Rain THE MOVE
Downtown PETULA CLARK
The Game Of Love WAYNE FONTANA & THE MINDBENDERS
Yeh, Yeh GEORGIE FAME
Runaway DEL SHANNON
Gimme Some Lovin' SPENCER DAVIS GROUP
You Really Got Me THE KINKS
Louie Louie THE KINGSMEN
Wild Thing THE TROGGS
Fire THE CRAZY WORLD OF ARTHUR BROWN
Shout LULU
Tequila THE CHAMPS
Wipe Out THE SURFARIS
Surfin' Safari THE BEACH BOYS
Baby Come Back THE EQUALS
The Israelites DESMOND DEKKER
Wonderful World, Beautiful People JIMMY CLIFF
Baby, Now That I've Found You THE FOUNDATIONS
Sweets For My Sweet THE SEARCHERS
(There's) Always Something There To Remind Me SANDIE SHAW
Will You Love Me Tomorrow THE SHIRELLES
Leader Of The Pack SHANGRI-LAS
Out Of Time CHRIS FARLOW
I Just Want To Make Love To You ETTA JAMES
Heartbeat BUDDY HOLLY
No Particular Place To Go CHUCK BERRY
You Showed Me THE TURTLES
The "In" Crowd RAMSEY LEWIS
Pictures Of Matchstick Man STATUS QUO

LEGAL DANCE HITS

What do you get if you take top disco hits and remix them with the sound of today's house music? Answer: "Bootleg Dance Classics." This (legal) CD has added a twist to some all time disco classics and delivers the fresh sound of favorites to the '90s. Each track is an extended version and this CD is not pre-mixed. The 10 slammin' cuts are:

In The Bush MUSIQUE
There But For The Grace Of God Go I MACHINE
The Music Got Me VISUAL
Last Night A DJ Saved My Life INDEEP
Feed The Flame LORRAINE JOHNSON





Do You Wanna Funk **SYLVESTER**
Dancer **GINO SOCCIO**
Can't Fake The Feeling **GERALDINE HUNT**
You're The One For Me **D-TRAIN**
Double Dutch Bus **FRANKIE SMITH**

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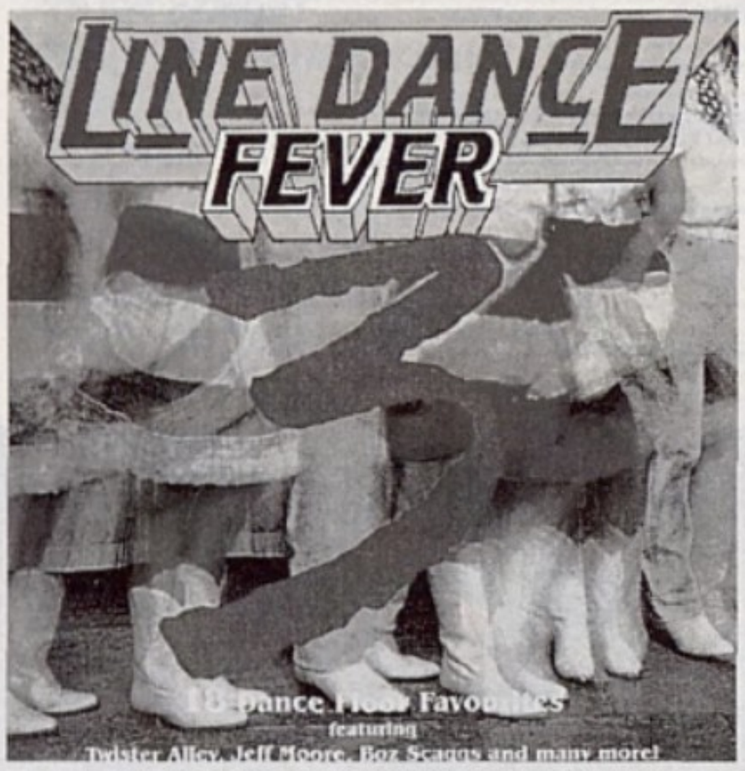
The TV airwaves continue to be flooded with many great music compilations which are also available through DJ music specialty dealers. Adding to the excellent 80's compilations, "Retro 80's" is a new two-CD set that was first introduced very briefly with the inappropriate title of "Punk." The new title better describes the main stream 80's hits that make this a great CD that you will be seeing soon on a TV screen near you. Here are the 36 tracks included:

Hit Me With Your Best Shot **PAT BENATAR**
Who Can It Be Now? **MEN AT WORK**
Voices Carry **'TIL TUESDAY**
Our House **MADNESS**
One Thing Leads To Another **THE FIXX**
Rock Lobster **THE B-52'S**
What You Need **INXS**
And We Danced **HOOTERS**
She Blinded Me With Science **THOMAS DOLBY**
I Want A New Drug **HUEY LEWIS & THE NEWS**
Whip It **DEVO**
Talking In Your Sleep **ROMANTICS**
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Cruel To Be Kind NICK LOWE
Don't Dream It's Over CROWDED HOUSE
Someday, Someday MARSHALL CRENSHAW
Jeopardy GREG KIHN BAND
Karma Chameleon CULTURE CLUB
My Sharona THE KNACK
867-5309 / Jenny TOMMY TUTONE
Chains Of Love ERASURE
I Ran (So Far Away) A FLOCK OF SEAGULLS
Wild, Wild, West THE ESCAPE CLUB
Mickey TONI BASIL
Precious To Me PHIL SEYMOUR
You Might Think THE CARS
Here Comes The Rain Again EURYTHMICS

LINE UP



"Line Dance Fever" 1 and 2 are among the top selling country albums in 1997. And the release of "Line Dance Fever 3" is destined to hit high marks as well. It features some club versions and detailed dance instructions for six dances. A welcomed new release. Here are the 18 tracks included:

Dance (Club Mix) TWISTER ALLEY
Fly Like A Bird BOZ SCAGGS
Hot Hot Hot (Caribbean Cowboy Mix) ARROW
Your Tattoo SAMMY KERSHAW
It Came From The South AL ANDERSON
If Wishes Were Horses KIMBER CLAYTON
Mexican Wind JANN BROWN
Wrangler Butts Drive Me Nuts JEFF MOORE
Refried Dreams TIM MCGRAW
If My Heart Had An Ass (Club Mix) JAMES THORNE
Smokey Places RONNIE MCDOWELL
Hang In There Superman HAL KETCHUM
Girls With Guitars WYNONNA
A Girl Like You JEFFREY STELLE
Born To Boogie HANK WILLIAMS JR
Fire When Ready PERFECT STRANGER
Six Days On The Road (Club Mix) SAWYER BROWN
American Pie (Radio Edit) JUST LUIS

TOTALLY TROPICAL

After much prodding, one of the major labels has finally released a two-CD tropical album. The makers of the "Best In The World Ever!" series have just released the "Best Latino/Tropical Album... Ever!" and the contents are definitely mainstream hits that include a variety of songs besides Latin. An excellent compilation with wide appeal. Advance track listings are as follows:

Bamboleao GIPSY KINGS
La Bamba LOS LOBOS
Lambada KAOMA
Macarena LOS DEL RIO
Samba Del Janeiro BELLINI
Ecuador SASH! w/ RODRIGUEZA
Oye Como Va TITO PUENTE JR & THE LATIN RHYTHM
Belo Horizonti THE HEARTISTS
Cuba GIBSON BROTHERS
Gueglione PEREZ "PREZ" PRADO
Tequila THE CHAMPS
Soul Limbo BOOKER T & THE MGS
Hot Hot Hot ARROW
Funky Nassau THE BEGINNING OF THE END
A Nainorado CARLINHOS BROWN
Samba Magic SUMMER DAZE
Latinos Del Mundo LATIN THING
Argentina HEALY & AMOS
Rhythm Of The Night CORONA
Spiller From Rio (Do It Easy) LAGUNA
I Go To Rio PETER ALLEN
Dosafinado GEORGE MICHAEL & ASTRUD GILBERTO
Oye Mt Canto (Hear My Voice) GLORIA ESTEFAN
Don't Let Me Be Misunderstood SANTA ESMERALDA
Al Nagalisa JOAQUIN CORTES
Soul Bossa Nova QUINCY JONES
Mas Que Nada SERGIO MENDES & BRASIL '66 / TOMBA TRIO
Guantanamera THE SANDPIPERS
The More I See CHRIS MONTEZ
Gonna Get Along Without Ya Now TRINI LOPEZ
Spanish Flea THE MEXICANS (THE WORLD OF TIJUANA)
La Colegiala RODOLFO SU TIPICA
Watermelon Man MONGO SANTAMARIA
Light My Fire JOSE FELICIANO
Nao Chora Mais (No Woman No Cry) GILBERTO GIL
Cravo E Canela MILTON NASCIMENTO
Samba Pa Ti SANTANA
Atlantic Avenue AVERAGE WHITE BAND
Afro Blue MONGO SANTAMARIA
Volare DEAN MARTIN

SUMMER MEMORIES

Dancing in the heat to sizzling summer beats is the theme of this new CD. Hot on the heels of the outstanding



"Ultimate Party Animal CD" previously featured in this column (Feb. '97 issue) comes the "Ultimate Summer Party Animal," sizzling with top dance mega hits both new and old and seasoned with reggae and a taste of Latin. This two-CD set serves up a summer feast. Ingredients are:

Where Do You Go **NO MERCY**
Encore Un Fois **SASHI**
Macarena **LOS DEL RIO**
Just A Little Bit **GINA G**
Whoomph! (There It Is) **CLOCK**
Right In The Night **JAM & SPOON**
Sight For Sore Eyes **M PEOPLE**
Corona (Radio Version): Rhythm Of The Night / Baby Baby / Try Me Out / I Don't Wanna Be A Star **CORONA**
U Sure Do **STRIKE**
What Is Love **HADDAWAY**
It's My Life **DR ALBAN**
Rhythm Is A Dancer **SNAP**
Another Night **REAL MCCOY**
Children **ROBERT MILES**
Keep On Jumpin' **LISA MARIE EXPERIENCE**
Show Me Love **ROBIN S**
Don't You Want Me **FELIX**
U Can't Touch This **MC HAMMER**
Now That We Found Love **HEAVY D & THE BOYZ**
Let's Get Ready To Rumble **PJ & DUNCAN**
It's Alright **EAST 17**
Boombastic **SHAGGY**
Tease Me **CHAKA DEMUS & PLIERS**
Mysterious Girl **PETER ANDRE**
Sweets For My Sweet **CJ LEWIS**
Compliments On Your Kiss **RED DRAGON**
I Like To Move It **REEL 2 REAL**
Sweat (A La La La La Long) **INNER CIRCLE**
Shine **ASWAD**
Oh Carolina **SHAGGY**
Dancing On The Floor **THIRD WORLD**
Mr Loverman **SHABBA RANKS**
Boom Shak-A-Lak **APACHE INDIAN**
Shy Guy **DIANA KING**
I Can See Clearly Now **JIMMY CLIFF**
Baby I Love Your Way **BIG MOUNTAIN**
Take A Chance On Me **ERASURE**
Miami Sound Machine Megamix **GLORIA ESTEFAN**
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Bamboleo **GYPSY KINGS**
Swamp Thing **THE GRID**
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Disco Queens: The '70s showcases some of the greatest vocal performers of the decade. Exhilarating rhythms and pulsating beats provide the perfect backdrop for the powerfully passionate performers featured on this volume. Many of these tracks climbed the R&B and pop charts including, "He's The Greatest Dancer" (Sister Sledge), "Native New Yorker" (Odyssey), "More, More, More [Pt.1]" (Andrea True Connection), and "Yes We Can Can" (The Pointer Sisters). The collection also includes three tracks that reached the No. 1 position on both charts: "Good Times" (Chic), "Car Wash" (Rose Royce), and "Ring My Bell" (Anita Ward).

Disco Queens: The '80s collection features some of the biggest pop stars to lay down a dance beat, including Paula Abdul ("Straight Up"), Sheila E. ("The Glamorous Life"), and Taylor Dayne ("Tell It To My Heart"). The album also features legendary divas such as The Pointer Sisters ("Jump [For My Love]") and Patti LaBelle ("New Attitude").

Disco Queens: The '90s spotlights the contemporary era of dance music as it developed into a significant genre with tracks such as "Total Eclipse Of The Heart" (Nicki French), "Let The Beat Hit 'Em" (Lisa Lisa & Cult Jam), "Strike It Up" (Black Box"), and "Rhythm Is A Dancer" (Snap).

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Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Name 5 ROCK/Alternative songs played most in 1997.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Name 5 DANCE (disco) songs played most in 1997.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What 5 COUNTRY songs have you played most in 1997?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What 5 BALLADS have you played most in 1997?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

List your 5 most-played BRIDAL songs for 1997.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

List your 5 most-requested KARAOKE tracks in 1997.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Please fill out the questions above and mail this form to:
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BY JAMMIN' JIM KERINS

WOOF!?... SURE DO!

On the road with Sonic's T153/SCF200 Full Range Speaker Cabinets and DJX1510/SCF400 Sub Woofer Cabinets



Here it is: a nice, late summer after noon. I'm sitting on my front porch with my friend Paul drinking espresso—yes, we're trendy. It's been a good weekend and I'm counting my profits. You know, it's tiresome work playing CDs and teaching the Macarena.

The phone rings and I shout to Paul, "Chic or loser?" It's a game we play. When the phone rings, we guess whether the call is a chic or a loser. Paul, the eternal optimist, guesses it's a chic. I answer the call. Wrong! It's my old friend Bob from *Mobile Beat*. Neither a chic nor a loser.

The conversation goes something like this: "Jim, I have a mission, if you choose to accept it." It seems that Bob has some electrical, mechanical, acoustical devices smuggled out of Cudahy, Wisconsin. Yes. Cudahy. "You are to take these devices and subject them to severe, varying and hostile environments (school dance). I want you to throw them around, apply excessive amounts of power and see if they're capable of handling the Spice Girls. After these vigorous and torturous tests we want a report on what makes these devices tick."

After Bob's lengthy dissertation, I responded by asking if I was going to be testing some speakers he had laying around the office. Bob replied "Of course!" I then asked the name of these new devices. I was informed that they were new high-tech speakers by Sonic. Cool. Speakers rule.

Later that afternoon I arrived at the No. 1 Mobile Beat Tower, the new 10,000 square foot headquarters of *Mobile Beat Magazine* (it's really an old horse barn, but they've really remodeled great!). Bob led me to the shop where he revealed the new Sonic speaker system.

SIZED TO FIT

Loading the full-range speakers into my mini-van was no real task due to their small size (21" high x 145" wide x 14" deep). The cabinets are loaded with an 8-inch woofer and a horn driver. The cabinets are very well built with carpet cover, steel corner plates and steel mesh grills.

Loading the sub woofers, on the other hand, was work. Due to their bulk (24" wide x 28" high x 24" deep), for one person to load them requires some creative techniques. Again, they are carpet covered, steel

corner plated, with a steel mesh grill. The sub cabinet is a horn-loaded design with a 15-inch speaker.

The system includes two Ultimate Support poles for mounting the full-range cabinets above the subs and Monster™ cables for joining the subs and full-range cabinets—very convenient.

The first night of the test was a school sponsored graduation drug- and alcohol-free party (Oh boy, what fun!). I'm not certain if all of the participants were actually free of drugs and alcohol but, oh well, it's the thought that counts.

It took place inside an exceptionally large college gymnasium, with exceptionally bad acoustics. Setting up the speakers is easy and, of course, always fun once you get the rather large subwoofers into place. Mounting the full-range boxes is easily accomplished by inserting the Ultimate Support pole into the subwoofer, then placing the full-range speaker on top of it. This puts the speakers at the optimum height of about 5 feet. The perfect level for blowing out the eardrums of teenage boys, who always stand directly in front of them, because they don't dance and they don't think, due to hormones, of course.

Hooking up the speakers is a simple process of plugging speaker cords from your stereo amplifier (mine is a Mackie 1200, 250 watts per channel) directly into the subwoofer then out of the subwoofer into a full-range cabinet. Cables are provided with the system. What makes this system great and simple is the crossover built into the subwoofer.

The big yellow penitentiary vans (I mean the school buses) came rolling in. Time to crank those tunes and attempt to entertain a large number of sober/apathetic teenagers, who range in attitude from Eddie Haskel to Eddie Munster. Immediately I was barraged with requests and the constant whine, "When are you going to play my song?" God I love my job!

I put on the latest bass saturated extended dance mix so I could go out on the floor and assess the sound of the new Sonic speakers. I made my way through the sea of extremely young, sweet, innocent, leggy, buxom, leggy, blonde, buxom, leggy, sweet 17- and 18-year-old girls. Whew! They didn't grow 'em that way when I was in high school. Damn it, I'm a professional… I didn't even notice gender. I was busy reviewing speakers. From the end of the dancefloor the speakers had great output (if they were loud), the high end was bright. The speakers tend to emphasize female vocals, guitar and cymbal.

This puts the speakers at the optimum height of about 5 feet. The perfect level for blowing out the eardrums of teenage boys, who always stand directly in front of them, because they don't dance and they don't think, due to hormones, of course.

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The subwoofers are the real highlight of this system. Although they incorporate only a 15-inch speaker, by the amount of low bass output, you would think it was an 18-inch driver. The bottom end was tight, punchy and very musical sounding. My amplifier never got close to dangerous clip level, even after I played "Macarena" for a record-breaking time of only 30 seconds. Our fickle youth now hate it and were equally disappointed at the news that I had "accidentally" run over my copy of "Ice Ice Baby," by Vanilla Headroom with my van. Oops! I mean Ice.

DO IT AGAIN

The second test was the big town of Brighton's outdoor summer celebration. They hired me to DJ at my regular gouge rate (I'm a professional, damn it). I was also able to easily swindle them into paying me extra to do my 45-minute terrifically entertaining children's show— known as "The Boomerang Club," featuring, of course, me, and some other guy. This being an outdoor activity, the Sonics really had their work cut out for them. At show time there were about 300 moms and kids and exactly 2.5 dads. They were all anxiously anticipating the excitement of seeing a really top notch, professional children's show. The speakers had to handle prerecorded music as well as live vocals, with just a little help from the reverb unit. During the course of the show I took my wireless mic and

went right into the crowd to assess the sound. During the bass heavy song "Stranger Danger," the sound system delivered tons of clean sound even in an outdoor 60-foot radius. The speaker dispersion seemed uniform even from the front edge of the stage to the outer perimeters of the area. At the end of the show I was signing autogiros and joking with my fans (24 months old mainly). I asked Bobby (26 months old) what he thought of the shiny new speakers. He said, "I love the horn loaded subwoofers. They sound great crossed over at a 100 Hz. What did they set ya back?" Precious little fella.

I loved the subs so much that I loaned them to Paul to run a nine-piece band through. And you know what? He broke 'em. I love that guy but, he's got to lay off the Grand Marnier. So I apologize to the makers of the speakers for not being able to return them. It's OK. I'm sure the jokers at *Mobile Beat* will pick up the tab (and I don't mean Paul's bar tab). Actually, I'm just kidding. Paul pumped over 800 watts per cabinet all night and they worked great. But seriously, the speakers were stolen out of Paul's van while he was relaxing after a rough night at Gitsis (a popular and somewhat scary all-night diner). Anyway… they're gone, and I miss 'em. They were great.

Pros

- Quality construction throughout
- Great subwoofers
- Wonderful sound for prerecorded music
- System, very efficient, lots of sound

Cons

- Sound a little on the bright side
- Subwoofers a bit bulky, gotta have a mini-van or a station wagon

Feel free to call or write me, Jim Kerins, on technical issues or mindless chatter. It's your quarter: 716-742-5486.



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To use Dr. Dillo's you first apply a thin coat of their Cleansing Elixir and buff with enclosed rag No. 1 until dry. Step two involves applying a liberal coat of Restoring Jell and then letting it dry for 3-5 minutes. Then you lightly buff with enclosed rag No. 2 until clean; maybe even taking a minute to admire your handsome face in its reflection.

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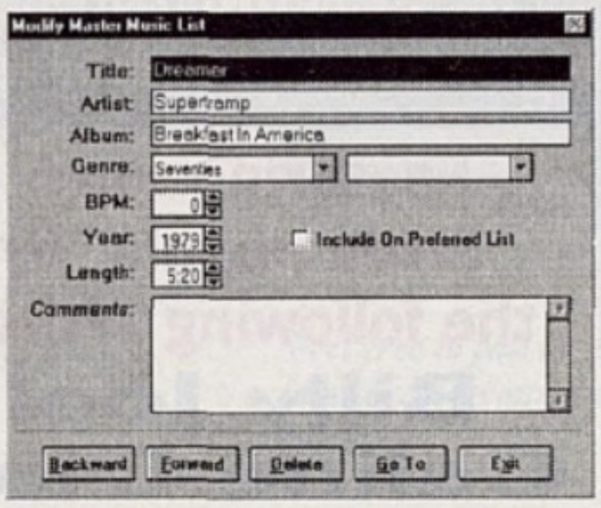
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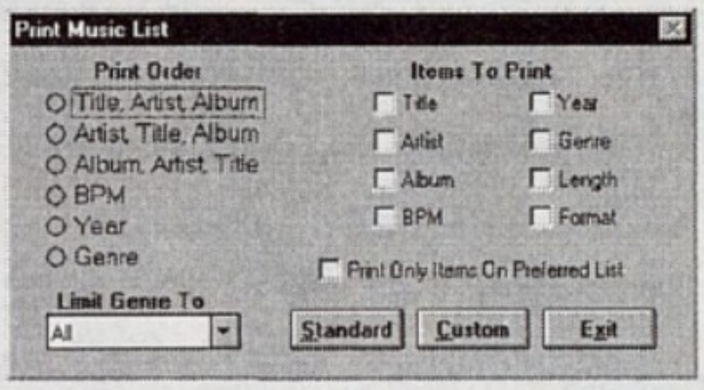
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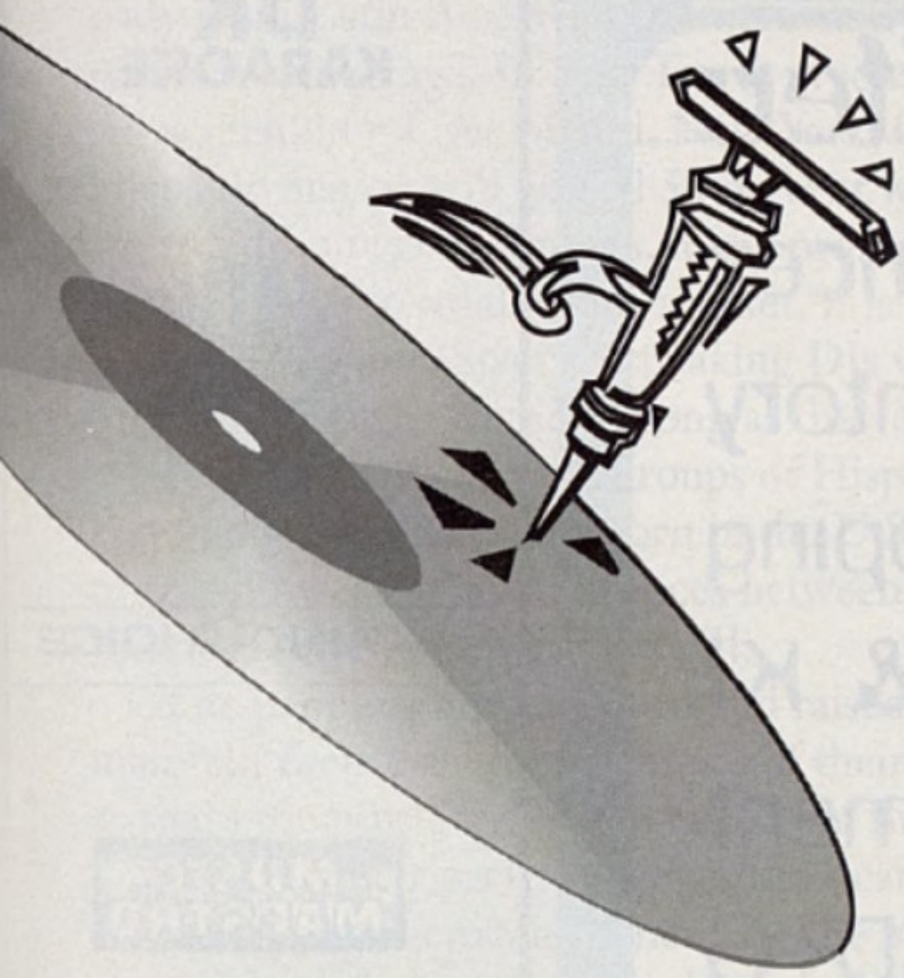
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firmly with rag No. 1 until the gel is gone. Then apply a liberal coat of Restoring Jell to the entire disc to create a protective layer and let stand 3-5 minutes . Once dry, buff lightly with rag No. 2 until clean and shiny. Then, put it in and crank it up. Heavily damaged CDs and high speed CD-ROMs may require additional treatments for optimum performance.

DOES IT WORK?

We (*Mobile Beat* production manager Renée Lassial and myself) tested Dr. Dillo's CD Repair Kit and were amazed at the ease of application, as well as the positive results we saw and heard. Cytex, the company that manufactures Dr. Dillo's, warrants that this product will repair scratches on your discs which are the result of accidental damage only. But for our tests, we purposely degraded a CD to the point where it would not even mount on the system. After the prescribed treatments from the good doctor, it mounted and played fine.

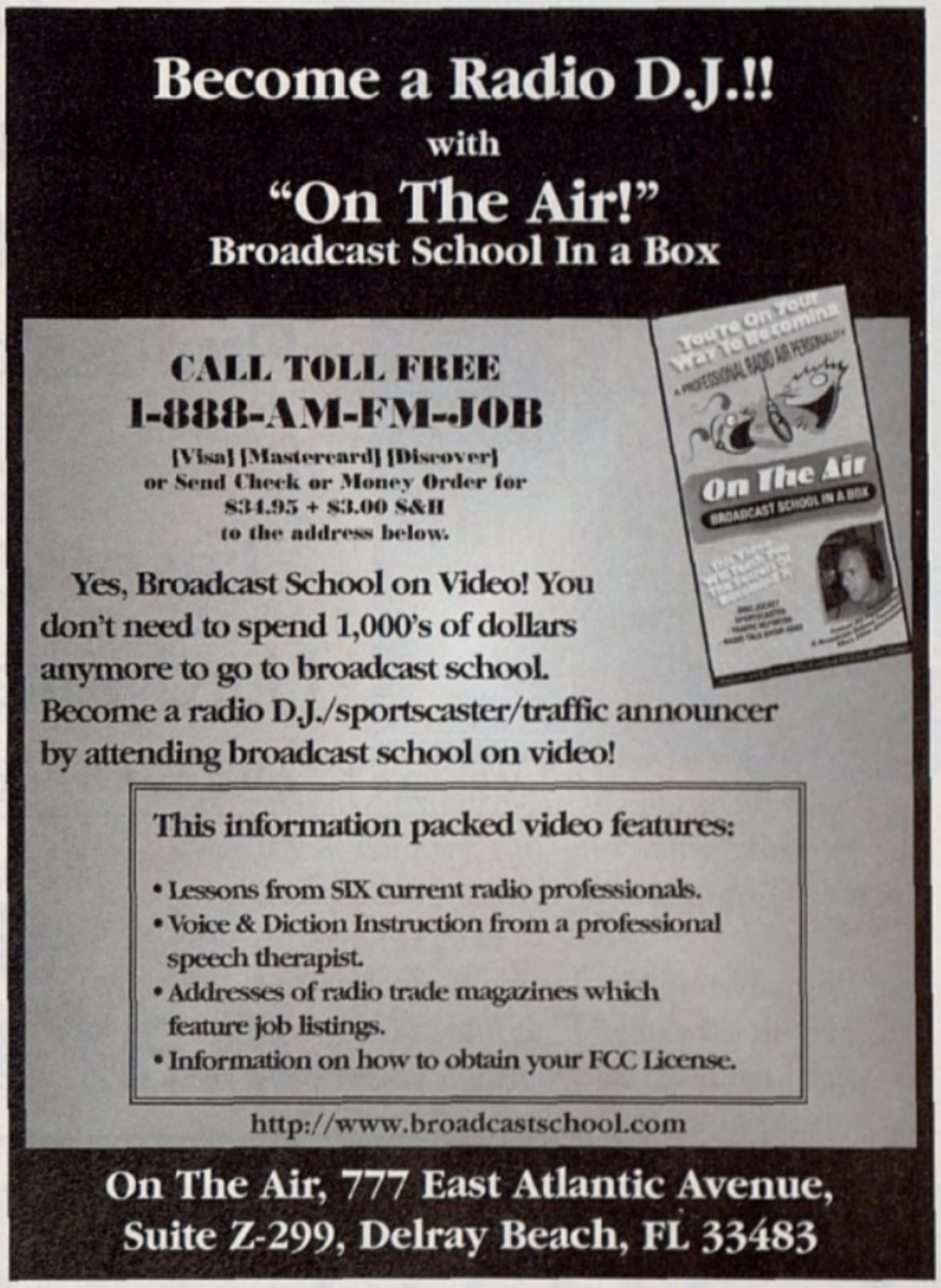
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BY ANTHONY BARTHEL

Latin Music

If you are not promoting your service to the Hispanic market you could be losing out on a large chunk of potential business!

For many years the big hip/hop, pop, rock and dance radio stations in Los Angeles dominated the ratings. But over the last few years, that has changed. Now the city's most-listened-to radio station is one that broadcasts in Spanish. So what does that have to do with Mobile DJs? A great deal!

The Hispanic market in the United States for all goods and services is growing faster than the nation's population. According to Roberto Torres, an independent market analyst whose credentials include advising several large corporations on addressing the Hispanic market, this is due to two major factors: People are arriving daily from Latin American countries and Hispanic families tend to be larger than average. In fact, Torres predicts that in several major cities including L.A., Miami, New York, Chicago and others, the Hispanic market will exceed 50 percent within the next 10 years.

Yet, despite the numbers, many professional Mobile DJs have ignored the potential of this market. It is a market that can be addressed by non-Spanish-speaking DJs who have only a sampling of Spanish-language music, as long as they understand their customers.

There are two distinct groups of Hispanic customers; first-generation Hispanics not born in the U.S. and subsequent generations who were. The differences between them are substantial in what they are looking for in a DJ.

The people who were born and raised in the U.S. oftentimes maintain their taste for the music of their parents and grandparents, as that's the music they were raised on. But, because they were raised in the U.S., their preference for American music is just like that of other U.S.-born citizens. These are the people for whom most DJs can work, as they often want the majority of the music and announcements to be in English, but will ask for some music that will appeal to older family members. This is much like carrying big band music to a wedding to appeal to the older generation.



MORE THAN JUST MUSIC

Playing for any Hispanic market requires some knowledge of Latin America and the music whose main commonality is the Spanish language. Spanish music comes in all varieties, just like English-language music, and knowing the difference is very important. For example, people in northern Mexico often prefer Norteñas which means northern music, and has been likened to the country music of the Spanish market. Similar in style are Rancheras which is ranch or farm music. Again, this will appeal almost exclusively to people from northern Mexico.

Those who have crossed over into the United States, but still like Norteñas and Rancheras, will probably also appreciate Texano music, which is like the other two but features more electronic instruments, rather than the traditional type.

However, playing any of these for a Cuban crowd might result in their hanging the DJ by the toes. Cubans are more into Salsa. People from different parts of Latin America will have preferences for Cumbias, Sambas, Rumbas, Merengues, and Bachatas depending on which country they're from. As with any style of music, each of these has their own sub-groups and dance styles. This is much like English-language music which has R&B, country, rap, and many other styles. So how does the poor gringo DJ know the difference? Ask!

A friend who knows Latin music could be an invaluable resource. Those who don't know someone familiar with Spanish music might visit a local dance studio and hire someone who is familiar with the different styles of Latin music. Take that friend or dancer to a good music store with a plentiful selection of Spanish music and have them

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help choose a good variety of CDs. Many of the Spanish remix CDs are ideal for the DJ who is not familiar with the music but still wants to have something for families who appreciate various Latin styles. In fact, there are good CDs that feature a variety of remixes by category of music.

"I don't think the Hispanic market is really different than the Anglo market," said Los Angeles disc jockey Ray Martinez, who estimated that approximately 10 percent of his events are played for a Latin-specific audience. He indicated that his being Hispanic had little or nothing to do with being hired to perform these functions, but rather personality and professionalism were his secrets to success.

George Hernandez, of Your Fiesta & Company, also said that the majority of his business is not within the Latino community even though this Peruvian has garnered a great deal of fame from his appearing on several Spanish-language television commercials for companies like Chrysler and Burger King.

Hernandez has several tips for the DJ who is looking to expand into the Hispanic market. The large Spanish-language television network, Univision, has several Spanish-language music programs: Onda Max, Caliente and Control. All of these offer a good sampling of what's new in the Spanish language market and, like MTV and VH1, give artist, title and label for the videos they play, albeit in Spanish. "I find a lot of good artists there," says Hernandez of these shows. These programs are good for the DJ looking for new music in Spanish.

Hot Hits, a company that specializes in providing new music in category-specific libraries, does have two Spanish-language compilation services available to the DJ. There is their Mexican service, which features music of the northern Mexican style, and their Tropical Salsa service, which has music that appeals to Cuban and Puerto Rican audiences.

As in other audiences, older people often prefer the more traditional songs which don't change with time, while younger people are more into current music. When playing for a mixed crowd of people, it's typical that someone might request a particular style of music more often than a specific artist or title. Of course, there are the hot groups, but most people tend to be happy with someone who plays the musical style that appeals to them.

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Do you have any Cumbias? "Absolutamente!" Understanding the Spanish language is not necessarily a prerequisite for doing a party for a mixed crowd of people, although a basic understanding for taking requests is appreciated by the older or first-generation guests. Being of Latin descent is not a requirement at all, rather it is the caliber of the professional that gains success.

One of the characteristics that Hernandez ascribes to Hispanics is that bargaining is just part of their culture. No matter what the price is of a particular good or service, the culture often dictates that bargaining is the only way to ensure a fair price, even though several higher-priced DJs attest to their having contracts well into 1998 for top dollar.

Oscar Alvarez, of Racso Entertainment, shares the opinion of bargaining with Hernandez. He also indicated that Hispanics tend to like lights and a sound with strong bass. Having a good sound system is always in the best interest of the DJ for any event, so this shouldn't be a problem for the professional.

Alvarez, also a native of Peru, indicated that he does a large portion of his business for first-generation Hispanics. Families where there is not an American influence and who are almost exclusively first-generation do tend

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to prefer a DJ who can speak Spanish without a perceivable American accent as well as someone who has a good knowledge and extensive selection of Spanish music. This type of event might be more difficult for the DJ trying to break into this market, but there are still plenty of opportunities where the DJ can develop a following.

"About the best tip I can tell anybody is to use the *Billboard* charts. If you haven't used *Billboard* charts, you're dead," warns Hernandez. He stated that *Billboard* gets its playlists from radio air play, and that is what people want to hear at parties.

There are also those who claim that the Spanish rock music will be the next major phenomenon of popularity in the U.S. They will point to the now-infamous Macarena as a sign that Spanish music is making its way into American culture.

Yet, despite the numbers, many professional Mobile DJs have ignored the potential of this market. It is a market that can be addressed by non-Spanish-speaking DJs who have only a sampling of Spanish-language music, as long as they understand their customers.

There are two major events that generate parties with music in the Latino culture, Quinciañeras and weddings. Some cultures also celebrate first communions with a big event. A Quinciañera is a coming-out party for a 15-year-old girl and is usually as elaborate as a wedding. Since the DJ will be dealing with 15-year-olds, all the cautionary measures of dealing with teenagers are in order. The only major ceremonial events in a Quinciañera are (depending on the clients) a grand entrance, a first dance and a cake cutting. Weddings are no different than U.S. weddings, although El Vibro De La Mar (The Vibration of the Ocean) might be requested for a dance with the single ladies and the bride.

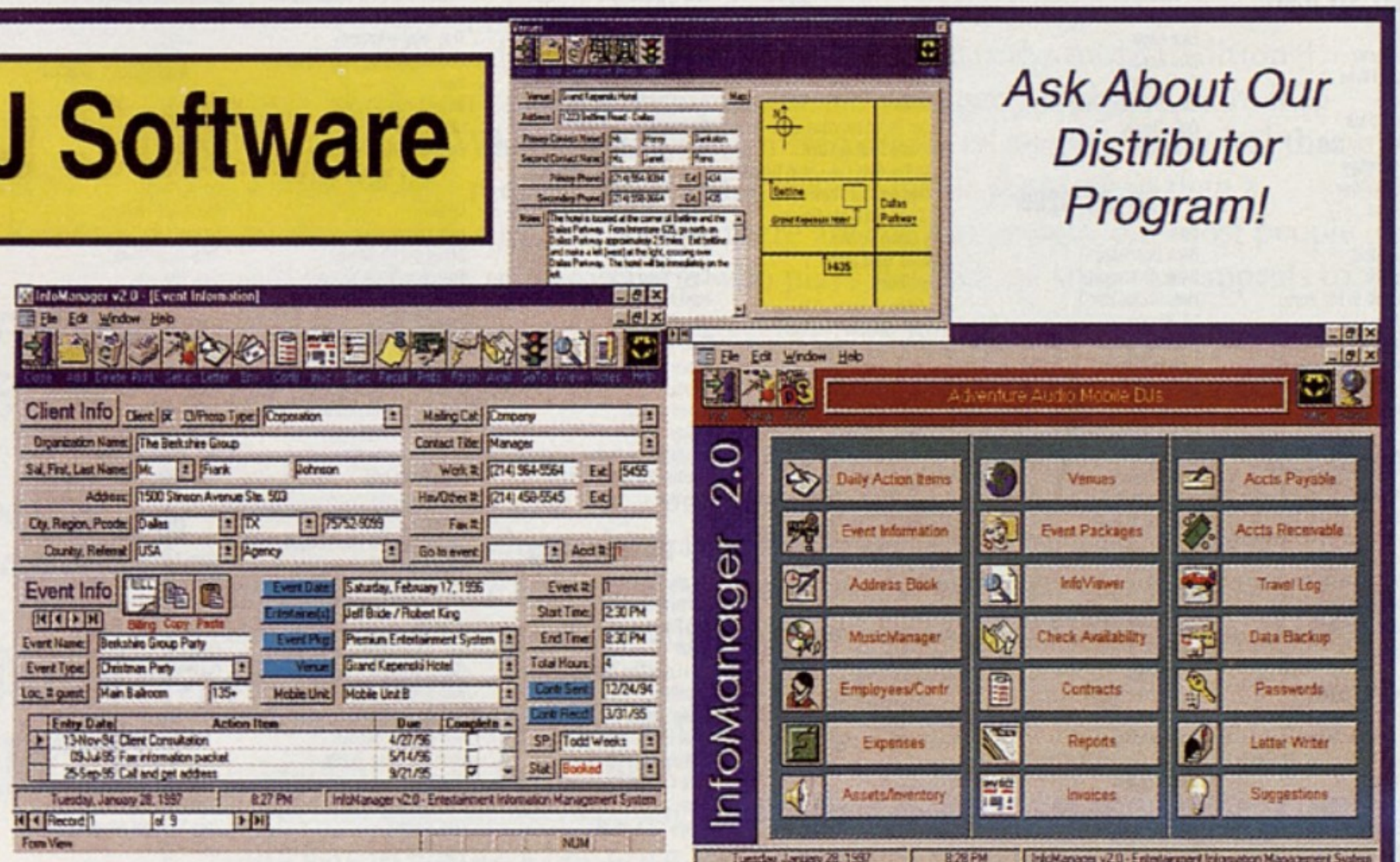
With the growing percentage of the U.S. population being Hispanic, the chance that the DJ will have clients who appreciate music in Spanish is ever-increasing. Those who recognize this now and address the market will find their customers appreciate the effort. In addition, a basic understanding of Spanish music will also broaden the market a DJ can appeal to.

"You can't stereotype," finished Martinez, "If you're a professional DJ, it shouldn't be a problem. Music is an international language."

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3) The wedding cake falls onto the floor and the very expensive Lenox China statue of the bride and groom, which until moments earlier had adorned the top layer, also falls breaking off the head of the china bride. Your genius DJ says over the microphone, "Whoops! Looks like a voodoo doll now!" Then says to the bride, "Have a headache yet?"

4) Your DJ plays "You've Lost That Lovin' Feeling," "Torn Between Two Lovers" and "D-I-V-O-R-C-E" at the wedding reception and then dedicates them to "That bitch I'm married to." When the bride complains, he growls "So, they all danced didn't they"?

5) Your DJ shows up in proper attire, well-groomed and on time. When you explain when you want him/her to set up, the response is, "Oh, I thought you were going to provide the equipment... no problem, I can just run a speaker in from my car radio."

Have any other "You know you hired the wrong DJ" one-liners? Send, fax or e-mail them in to ***Mobile Beat: The DJ Magazine.***

Contributed by Art Bradlee

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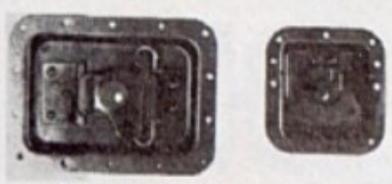


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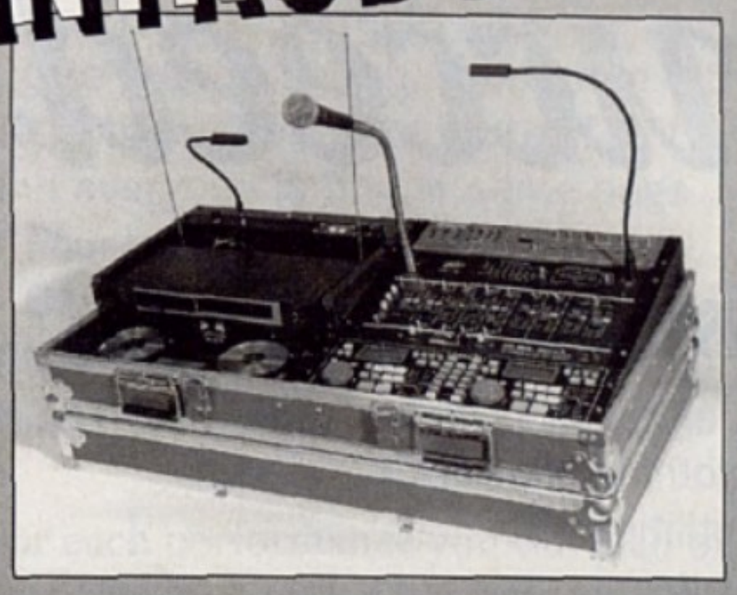
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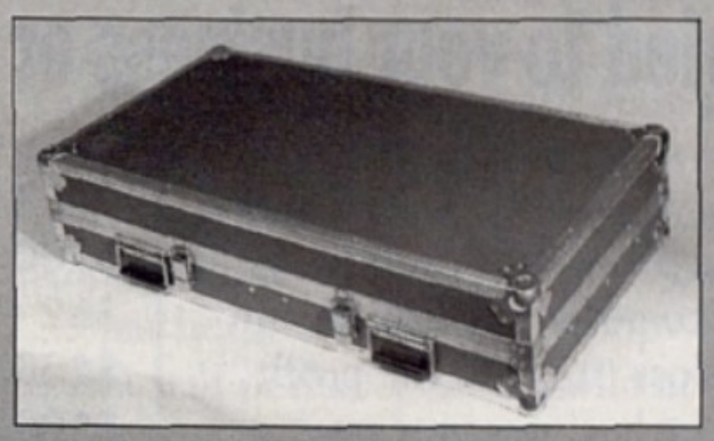


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BY ROBERT TAYLOR

Vowing to succeed

Are you married to your business or is it just a cheap date?

"Do you take this company, in sickness and in health, for richer or poorer?"

Just like a marriage, your company requires a strong commitment. You have to follow it through in sickness to get to the health, and trudge through the loss to get to the profit.

In the DJ/Karaoke business you are expected to be professional, on time, current on music and mixing and have a vast library of music. Your equipment is quality built. If you're as "into it" as myself and others I know, you are on a steady diet of low fat foods. You have training, personality and strong music knowledge. You know the lingo and the proper dress codes. You have it together. You can get up in front of almost any crowd and knock 'em dead.

So why are so many DJs/KJs so dang cheap ($250 or less for six hours)? Don't laugh, it's a fact, even here in L.A. Whether you're in the business full time trying to undercut your competition or a "weekend warrior" with a second income, here's something to think about. After you read this you may realize you have been throwing other people's parties at your expense.

What are the real costs of running a professional mobile entertainment business from a home office? The following scenario is to determine profit and loss, and show that $250 a gig just doesn't cut it. However, though I have first-hand experience, I'm not a CPA, so take your specific tax questions to a professional.

Let's take a look at the expenses for a fictitious sole proprietorship on a monthly basis. These are not actual figures, just examples.

$285 - vehicle payment
$200 - personal loan payment (used for business start up)
$450 - credit cards, membership dues, seminars, etc.
$150 - equipment lease, maintenance, upgrades
$80 - gas for car
$51 - dry cleaning
$250 - music
$25 - clothing allowance
$200 -utilities
$12 - pager
$150 - office supplies
$100 - marketing (ads, printing, etc.)
$100 - meals and expenses
$150 - miscellaneous
Total - $2,203.00

Now let's take what you charge for your gigs and work this out a little further. Let's look at what you would have to charge if you did six gigs a month. Your total expenses, $2,203, divided by six equals $367.16. You would need to clear $367.16 each gig just to pay the bills. I didn't even include insurance or what you would draw as personal living expenses in the figures above. This is without labor expense on the gigs or in your office. This is just enough to cover the bills. Let's hope nothing gets broken or stolen.

What about saving for the future, saving for new equipment or equipment break-downs, retirement, taxes or, Heaven forbid, making a profit? Let's double our charge per gig to $700.

So you are doing six gigs a month, every month, at $700 per gig. You still have not paid for an assistant on any of these gigs. You now have a gross profit of $350 per gig. It is gross profit because you have not defined any savings or retirement plans, taxes, new equipment, etc. If you do twice the amount of gigs each month you are going to need to pay for talent and probably secretarial help. You have to have some kind of a life.

Is $700 per gig at all out of line? Not when you add in the amount of time you actually spend on each event:

- 30 minutes for the first sales call with a basic explanation of your services
- One hour or more for in-person presentation
- One hour for administration of contract and paperwork and follow-up
- One hour to check music, equipment and

load your vehicle
- One hour to travel to location
- One hour to set up, coordinate with the catering department, organize yourself, verify that everything and everyone is on the same page
- Four-hour gig
- One-hour teardown
- One-hour drive home
- 30 minutes putting away equipment

For each performance you can plan on spending about 12 hours divided by $700, which equals $58.33 per hour. That is pretty good. Remember, however, that half of that goes to running your business and you still have to deduct your personal living expenses, taxes and hopefully some sort of savings and retirement. So let's deduct the $350 per gig to run your business and calculate the hourly rate. The remaining $350 divided by 12 hours is $29.17 an hour, for a monthly net income of $2,100.24. Can you live on that?

Let's see:
$600 Rent or mortgage (depending on location)
$400 Food per month for family of two or three
$250 Utilities
$150 Medical Insurance
$100 Clothing, entertainment, etc.
$1,500 Total

So after deducting $1,500 for basic personal expenses, you now have $600.24 to buy equipment insurance, spend more on marketing, learn the business of doing business, save for retirement, and pay taxes. Granted, some of the business costs are deductible on your taxes at the end of the year, which will help your year-end figures, but you still have to come up with the cash in the first place.

A group of us in L.A. recently spoke with a professional who added up our costs and advised us we should not go out for anything less than $1,500 per gig! Can you ask for that much? Maybe you can. If so and you would like to share with us how you do it, please write me at 9800D Topanga Canyon Boulevard #210, Chatsworth, California 91311. We will be sure to share the top marketing success stories in future articles.

Author's note: This article was co-authored by Johnnie Stephenson. I would like to thank him for all of his help. He is an inspiration to many. In fact, I can hear him asking me, "Robert, are you in it for the business or is it a hobby?" Well Johnnie, I am in it for the business. Thanks, you're the best.

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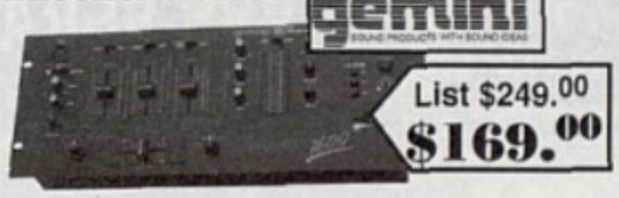
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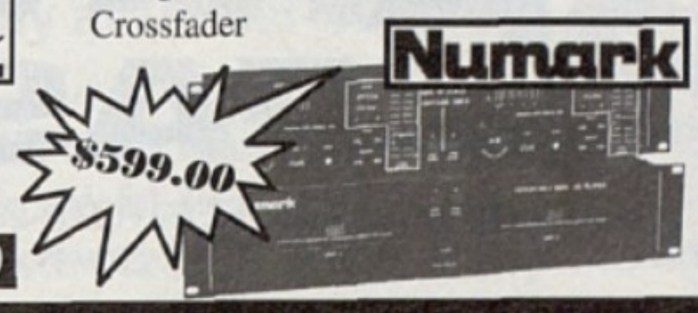
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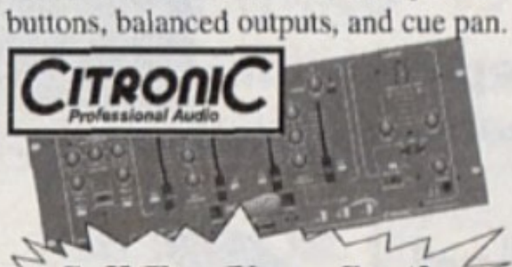
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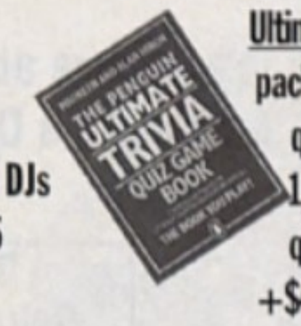
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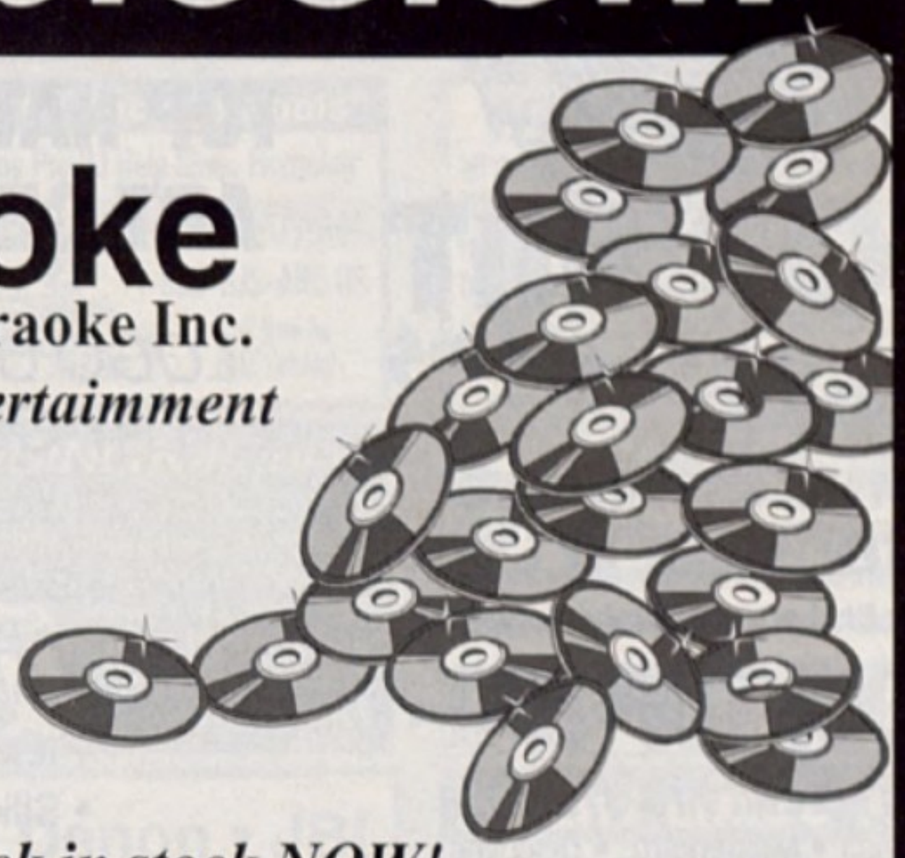
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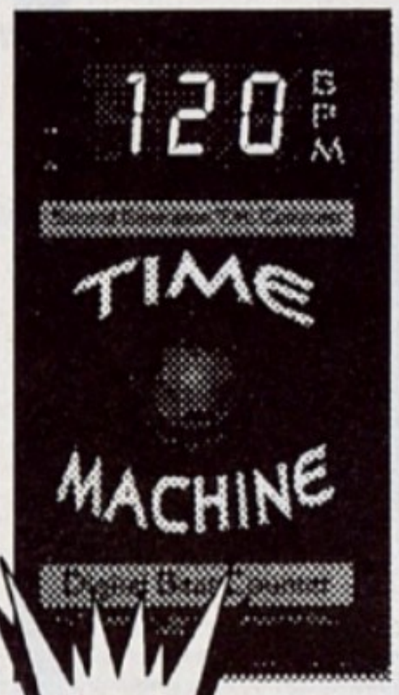
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5. Wagner "Here Comes The Bride" *(Pipe Organ Arr.)* 1:13
6. Pachelbel "Canon in D" *(Chamber Arr.)* 4:21

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7. Mendelssohn "Wedding March From A Midsummer Night's Dream" *(Str. Quartet)* 1:30
8. Mendelssohn "Wedding March From A Midsummer Night's Dream" *(Pipe Organ)* 1:24
9. Vidor "Tocatta" *(Pipe Organ Arr.)* 4:51

COCKTAILS/DINNER

10. Mozart "Eine Kline Nachtmusik - Movement #1" *(String Quartet)* 3:53
11. Bach "Jesu, Joy of Man's Desiring" *(String Quartet)* 1:29
12. Beethoven "Fur Elise" *(Solo Piano Arr.)* 3:05
13. Boccherini "Minuet" - Grey Poupon Mustard Commercial *(String Quartet & Flute)* 2:23
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16. Handel "Suite from Watermusic" 3:14 *(Str. Quartet/ 2 French Horns/Trumpet/ Oboe/Bass)*
17. Vivaldi "Spring from 4 Seasons" *(String Quartet/ Bass/Flute/Harpsichord)* 1:19

GRAND ENTRANCE (CON'T)

18. Handel "Overture from The Royal Fireworks" *(String Quartet/Continuo/Trumpet)* 1:13

WALTZ

19. Strauss "Blue Danube" - Short Arr. *(String Quartet/French Horn/Flute/Bass)* 2:06

NOVELTY

Graduation

20. "Pomp & Circumstance March" 1:59 *(Str. Quartet/Fr. Horn/Flute/Trumpet/Bass)*

Christening/Bris

21. Brahms "Lullaby" *(String Quartet/Flute)* 1:26

Spooky/Halloween

22. Bach "Toccata & Fugue in D Minor" *(Pipe Organ Arrangement)* 1:21

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23. Rossini "Overture From The Barber of Seville" *(Str. Quartet/Bass/Fr. Horn/Flute/Oboe)* 3:08

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DMA Top 50 Dance Chart

Courtesy of Dance Music Authority
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#	Last	Artist	Title	label	BPM
1	NE	TONI BRAXTON	I Don't Want To	La Face	126
2	20	GINA G	Gimme Some Love	Warner Bros.	123
3	15	SNEAKER PIMPS	Spin Spin Sugar (Remix)	Virgin Underground	129
4	11	JOCELYN ENRIQUEZ	A Little Bit Of Ecstasy	Tommy Boy	129
5	NE	ROBI ROB'S CLUBWORLD	Reach (Remixes)	Columbia	130
6	23	CULTURE BEAT	Take Me Away	Interhit	135 / 126
7	NE	MARY J. BLIGE	Love Is All We Need	MCA	126
8	3	FAITHLESS	Insomnia	Arista	129
9	2	GEORGE MICHAEL	Star People	Dreamworks	125
10	4	NUYORICAN SOUL	It's Alright	Giant Step	119
11	35	CYNDI LAUPER	You Don't Know	Epic	129
12	18	MICHAEL JACKSON	Blood On The Dance Floor	Epic	124
13	5	REAL MC COY	One More Time (Remixes)	Arista	127 / 132
14	8	LE CLICK	Call Me	Logic	128
15	34	ULTRA NATE'	Free	Strictly Rhythm	125
16	44	WILD ORCHID	Talk To Me	RCA	126
17	30	SPICE GIRLS	Say You'll Be There	Virgin	125
18	NE	CHRIS "THE GREEK" PANAGHI	Funky	ZYX	131
19	6	DONNA SUMMER	Carry On (Remixes)	Interhit	127
20	RE	3 RD PARTY	Can U Feel It	DV8 / A&M	128
21	NE	BRAINBUG	Nightmare	Groovilicious	127
22	1	DAFT PUNK	Da Funk	Virgin	128
23	34	LINDA IMPERIAL	All By Myself	Interhit	134
24	NE	FUNKY GREEN DOGS	The Way (Remix)	Twisted	125
25	NE	ROBIN S	It Must Be Love (Remix)	Big Beat	125
26	10	CRYSTAL WATERS	Say... If You Feel Alright	Mercury	117
27	32	KENNY G	Havana	Arista	121
28	9	BYRON STINGLY	Get Up (Everybody) / Remixes	Nervous	126
29	13	ERASURE	In My Arms	Maverick / WB	120
30	NE	TODD TERRY	Something Goin' On	Logic	125
31	NE	SAVAGE GARDEN	I Want You	Columbia	125
32	16	PAULA COLE	Where Have All The Cowboys Gone?	Warner Bros.	134
33	NE	AMBER	One More Night	Tommy Boy	116 / 126
34	NE	ME & MY Dub	I Dub	Grand Slam	136
35	19	PORN KINGS	Up To No Good	Submarine	128
36	NE	DEBORAH GIBSON	Only Words (Remix)	Jellybean	129
37	NE	RUPAUL	Little Bit of Love	Rhino	128 / 126
38	NE	ORB	Asylum	Island	131
39	39	FRANCE JOLI	Touch (Remixes)	Popular	131
40	NE	KEOKI	Majick	Moonshine	130
41	NE	DAFT PUNK	All Around The World	Virgin	121
42	22	GRACE	Not Over Yet	Perfecto	127
43	33	ANN NESBY	Hold On (Remixes)	Perspective	123
44	NE	ROCKELL	In A Dream	Robbins	121
45	NE	THE BOMB SQUAD	Bump	Redline	127
46	NE	NO MERCY	Bonita / When I Die	Arista	125 / 120
47	NE	URBAN SOUL	What Do I Gotta Do?	King St.	122
48	NE	SOUL CREATIONS	That Feeling	Groove On	124
49	NE	BROCK & THE BIZ	Mybabydaddy	LaFace	135
50	NE	Depeche Mode	It's No Good	Reprise	100

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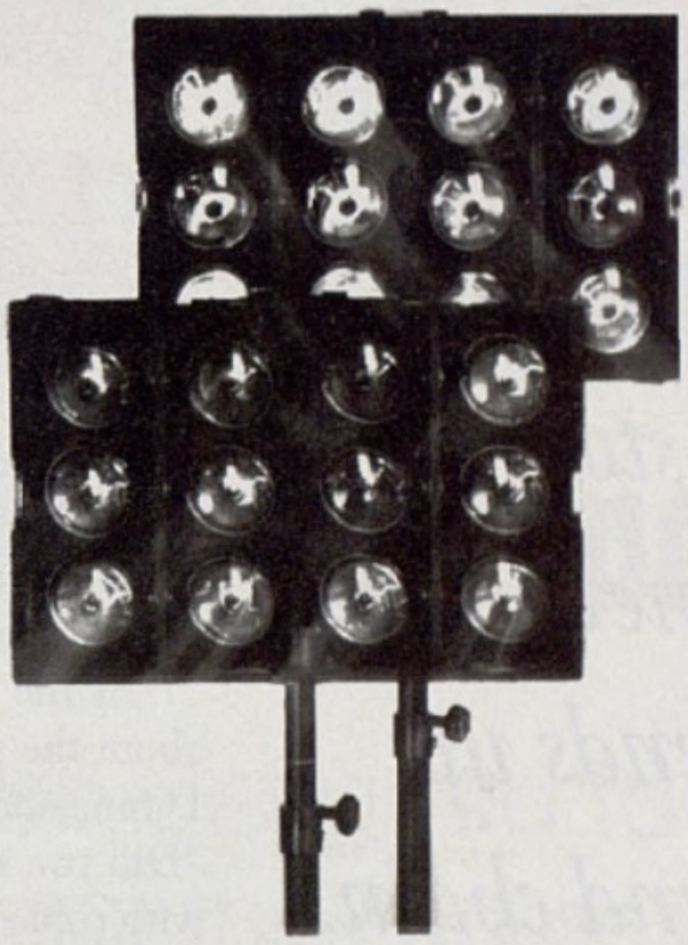
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BY JAY MAXWELL

The Bride Wore White, The Groom Wore... Stripes?



Bank heist suspect nabbed paying fine

By ROCHELLE KILLINGBECK
Of The Post and Courier staff

A man accused of robbing a bank Friday went to the North Charleston Police Department to pay a bad check fine — allegedly with stolen bank money.

Bryan Miller, 34, of Alston Circle in Goose Creek, was arrested and charged with entering a bank with intent to steal and possession of a firearm during the commission of a felony, said North Charleston Police Lt. Melvin Cumbee. The department already had a warrant for Miller on a charge of violating the check law.

A North Charleston police officer went to the suspect's residence about 5:30 p.m. to arrest him for allegedly writing a fraudulent $2,000 check, Cumbee said. About the same time, a masked gunman robbed First Citizens Bank on University Boulevard near Columbia Trident Medical Center, he said.

No one was injured, but the robber threatened the clerks with a gun.

A citizen saw a man run from the bank and jump into a car in the hospital parking lot immediately after the robbery, and reported the license plate number to a security guard. "The dispatchers identified the owner of the car, and the warrant officer recognized him as the man he was looking for," Cumbee said.

Just as the dispatchers notified officers to be on the lookout for the suspect, a man walked into the police department and tried to pay a fine for writing a bad check, Cumbee said. He was detained and later arrested.

An undisclosed amount of money allegedly stolen from the bank was recovered, he said.

North Charleston police are trying to find the person who gave the security guard the license plate number. The person is asked to call Detective Steve Dunbar at 740-[illegible].

Here's a wedding story where the groom never gets married but still ends up with the old ball and chain.

During breakfast on the morning when this story began, I was running through a mental checklist of final preparations for the six events that we had scheduled for the day. Just as I took a huge bite of toast smeared with fresh homemade South Carolina strawberry jam, the phone rang.

My wife, Donna, took the call and I could tell the news wasn't good. One of our wedding gigs for the day was being canceled. I listened in as my wife explained how sorry she was to hear the unfortunate news; the wedding was being postponed until a later unspecified date. After she hung up the phone, I asked my wife to fill me in on the details of the call. Apparently, a friend of the family called to say that a "family emergency" had caused the wedding to be postponed. They didn't go into detail as to what the family emergency was, Donna said, so we assumed it was probably a sudden sickness (heart attack perhaps) or a death of a loved one.

I called the DJ who was scheduled to do the wedding and told him of the last minute change and gave him a different assignment.

By the next morning, I had pretty much forgotten about the postponed gig. On the way home from church, Donna and I stopped by her mom's house. Her mom said, "Did you see in the paper that the police caught the guy who robbed the bank Friday?" I wasn't even aware that a bank had been robbed. She continued to tell us that the crook was caught literally "red-handed" by the police at the station where he had gone after the bank robbery to pay a fine for a fraudulent check. I was only half paying attention to her story, until she said that the saddest part was that he robbed the bank the day before he was to get married.

Ding! Now I was listening and running to look at the news article for the name of this bank robber. Sure enough, I could see that the bank robber and the groom with the "family emergency" were one and the same.

Later, on the local television news, it was reported that the bride had told the groom that she wouldn't marry him until he took care of the bad check fine. I guess the bride forgot to specify how to get the money to pay the fine or to at least get rid of the dye pack before going to the police!

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